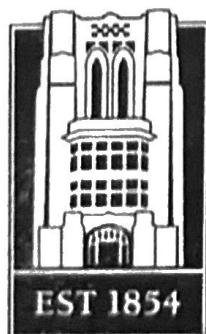


DEPARTMENT
MUSIC

2008-2009

Season



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

FIRST TUESDAYS CONCERT SERIES

DEPARTMENT MUSIC

90TH ANNUAL
OPENING CONCERT
FALL
FACULTY
GALA

Tuesday, September 2, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

FALL FACULTY GALA

PROGRAM

Variations on a Theme by Paganini Witold Lutoslawski
(1913-1994)

Anne Fiedler and Garnet Ungar, Pianos

Rotation No. 1 Eric Sammut
(b. 1968)

William Shaltis, Percussion

Fugue in G Minor ("Little"), BWV 578 J.S. Bach
(1685-1750)

Douglas Reed, Organ

Andante and Rondo Antonio Capuzzi
(1755-1818)

Kenneth Steinsultz, Euphonium
Anne Fiedler, Piano

To everything there is a season Daniel Pinkham
from *Three Songs from Ecclesiastes* (1923-2006)

Gregory Rike, Tenor
Anne Fiedler, Piano

Concert Champêtre Henri Tomasi
Ouverture (1901-1971)
Bourrée
Nocturne
Tambourin

Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon

Three Rags for Violin and Cello William Ryden
II. Adagio (b. 1939)
III. Allegro ben ritmato

Carol Dallinger, Violin
Jennifer Wingert, Cello

Cafe 1930Astor Piazzolla
from *L'histoire du Tango* (1921-1992)

Timothy Zifer, Trumpet
Renato Butturi, Guitar

Arabesque.....Claude Debussy
(1862-1918)

Harlaxton Quintet and Harp

Mary Tucker, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Erin Schmidt, Horn
Edwin Lacy, Bassoon
Erzsébet Gaál Rinne, Harp

Zaza, piccola zingaraRuggiero Leoncavallo
from *Zaza* (1857-1919)

Jon Truitt, Baritone
Dennis Malfatti, Piano

Armenian Scenes.....Alexander Arutiunian
II. Drinking Song (b. 1920)

The Roaring Twenties.....arr. Paul Nagle
Five Foot, Eyes of Blue (1944-1998)

Toot, Toot, Tootsie

Makin' Whoopee

Yes Sir, That's My Baby

Shepard Brass

Timothy Zifer, Trumpet
Dean Musson, Trumpet
Erin Schmidt, Horn
William Bootz, Trombone
Neil Parsons, Bass Trombone
William Shaltis, Percussion

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

DEPARTMENT
MUSIC

FACULTY RECITAL
ERZSÉBET GAÁL RINNE
HARP

Sunday, September 7, 2008
Neu Chapel
5:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Harlaxton Quintet

Mary Tucker, Flute

Elizabeth Robertson, Oboe

Thomas Josenhans, Clarinet

Erin Schmidt, Horn

Edwin Lacy, Bassoon

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

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SAI BENEFIT MUSICALE

ERZSÉBET GAÁL RINNE, HARP

PROGRAM

- Sonatina for Harp (1956) Ferenc Farkas
Based on Hungarian Folk Songs from Moldau (1905-2000)
Allegro moderato
Song – Andante
Rondo – Allegretto
- Chansons Populaires for Harp* (2007)..... Barnabás Horváth
French Folksong – Lento (b. 1963)
French Folksong – Allegro
French Folksong – Andantino
English Folksong – Allegro
- From *Suite No. 1* E Minor, BWV 996 (1717)..... Johann Sebastian Bach
Allemande (1685-1750)
Sarabande
Bourrée
- A Selection from *Games* (1973-2003) György Kurtág
(b. 1926)
- Chanson de mai, Op. 40 Alphonse Hasselmans
Romance sans paroles (1845-1912)
- Automne Marcel Grandjany
(1891-1975)
- Nocturne Mikhail Glinka
(1804-1857)
- Dances (1903) Claude Debussy
Danse sacrée (1862-1918)
Danse profane
- Harlaxton Quintet

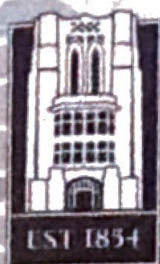
*U.S. Premiere



DEPARTMENT MUSIC

FACULTY RECITAL SHEPARD BRASS QUINTET

Tuesday, September 9, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Shepard Brass Quintet

Timothy Zifer, Trumpet
Dean Musson, Trumpet
Erin Schmidt, Horn
William Bootz, Trombone
Neil Parsons, Bass Trombone
with
William Shaltis, Percussion

Shepard Brass Quintet

The Shepard Brass Quintet is named in honor of Wesley Shepard, chair of the University of Evansville Department of Music from 1946 to 1972. The quintet was formed to honor him and to serve as the department's faculty brass chamber ensemble. Its inaugural performance was given on September 6, 2005. The current personnel are the quintet's founding members. The quintet provides music for the University's academic convocation, the Business Hall of Fame breakfast, and the Wesley Shepard Honor Band faculty recital. In January of 2008 the Shepard Brass Quintet presented a lecture recital, by invitation, at the Indiana Music Educators' Association annual meeting in Indianapolis.

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SHEPARD BRASS QUINTET

PROGRAM

Renaissance Set

Jubilate Deo Gregor Aichinger
(1564-1628)

Reveye Venir du Printemps Claude Le Jeune
(1530-1600)
trans. Rosenthal

"My Spirit Be Joyful" Johann Sebastian Bach
from *Cantata No. 146* (1685-1750)
trans. Herforth

Armenian Scenes Alexander Arutiunian
(b. 1920)

- I. Morning
- II. Drinking Song
- III. Song of Grief
- IV. Wedding Procession

INTERMISSION

Scherzo John Cheetham
(b. 1939)

Mosaics for Brass Quintet Anthony Plog
(b. 1947)

- I. Allegro, adagio
- II. Allegro vivace
- III. Adagio
- IV. Allegro

The Roaring Twenties arr. Paul Nagle

- Five Foot Two, Eyes of Blue
- Toot, Toot, Tootsie
- Makin' Whoopee
- Yes Sir, That's My Baby

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL

ANNE HASTINGS FIEDLER
PIANO

Tuesday, September 16, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ANNE HASTINGS FIEDLER, PIANO
CAROL DALLINGER, VIOLIN

PROGRAM

- Nocturne for Violin and Piano (1947) John Cage
(1912-1992)
- Nocturne in E-flat Major, Opus 55, No. 2 Frederic Chopin
(1810-1849)
- Semi-Simple Variations (1956) Milton Babbitt
(b. 1916)
- Theme and Variations for Violin and Piano (1932) Oliver Messiaen
(1908-1992)
- Variations, Opus 27 (1936) Anton Webern
(1883-1945)
- Sehr Mäßig
- Sehr schnell
- Ruhig fließend
- Sonata in A Major, Opus 101 Ludwig van Beethoven
(1770-1827)
- Etwas lebhaft und mit der innigsten Empfindung
- Lebhaft. Marschmäßig
- Langsam und sehnsuchtvoll
- Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL
WILLIAM BOOTZ
TROMBONE
GUEST ARTIST
MARY HELLMANN
PIANO

Tuesday, September 23, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

WILLIAM BOOTZ, TROMBONE MARY HELLMANN, PIANO

PROGRAM

- Carolina Miniatures* (2008) (first performance)Christopher Cook
(b. 1962)
Introduction
I. Deep Water
II. Woodland Trail
Interlude I
III. Dunes
IV. Dance
Interlude II
V. Dismal Swap
VI. Devil's Tramping Ground
Interlude III
VII. In Flight
- Suite for Unaccompanied Trombone (1957).....Leslie Bassett
(b. 1923)
Slow, free, and expressive
March, quite fast
Slow and lyrical
Fast and with energy
- Five Pieces for Trombone and Piano, Op. 198 (1967)Ernst Krenek
(1900-1991)
1. Quarter note = 120
2. Quarter note = 56
3. Quarter note = 120
4. Quarter note = 52
5. Quarter note = 126
- In a Landscape* (1948)John Cage
(1912-1992)
- Sun, Moon, and Talia* (2007) (first performance).....Christopher Cook
I. Talia and the Spinning Wheel
II. The King and the Queen
III. Talia and the Fire
IV. Love and the Resolution

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

FAMILY WEEKEND CONCERT

Saturday, September 27, 2008
Wheeler Concert Hall
2:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

FRIENDS UE MUSIC

Who are the Friends of UE Music?

The Friends of UE Music (FUEM) was established in 1981 to foster a lifetime relationship between the Department of Music and UE music students, music graduates, parents and friends. The organization has helped fund ensemble tours to Hawaii, Russia, France, Italy and New York's Carnegie Hall and has provided funding for state-of-the-art sound equipment, new computers, new instruments, shelving for the choral library, recording sessions, and master classes taught by distinguished artists. FUEM also provides treats for the students twice a year.

In the spring of 2006, the Friends of UE Music, with assistance from the University, established an endowment fund for assistantships for music students. Once again this year, the interest from the endowment has been used to award assistantships over and above financial aid. The FUEM board hopes that through fund raising and generous contributions, the endowment will grow rapidly making it possible for more and more students to be helped.

Who are the Friends of UE Music? They are people like you! For as little as thirty dollars you can join this wonderful organization and support the dedicated students and staff. Please use a membership card or the form on the back of the program and return it with your tax-deductible donation to the Department of Music

PERSONNEL

University Choir

Dennis Malfatti, Conductor

Matthew Vanover, Accompanist

Maria Bernardin
Aria Bonsignore-Berry
Jesse Brown
Amber Carter
Erin Copeland
John Dreher
Brittany Drossart
Mollie Ehrman
Greg Engleman
Amanda Fisher
Alyssa Furling

Michael Hopper
Isaac Jones
Ashley Junker
Kerri Kapler
Michelle Nuti
Gretchen Otness
Patrick Ritsch
Michael Salazar
Daniel Schroeder
Kelci Scott
Richard Sears

Tyler Simpson
Heather Smyser
Stephen Spinks
Taj Stephens
Stephanie Sullivan
Jessica Treberg
Courtney Vaal
Ellen Welcher
D.W. Williams

University Symphony Orchestra

Eric Garcia, Conductor

Violin I

Elizabeth Grondin,
Concertmaster
Alayna Faulkenberg
Nicole Latienge
Andrea Solomonson
Michelle Miller
David Riedford

Violin II

Fatima Chan*
Daryl Repuelo
Kelsey Shantz
Sam Knapp
Eliza Turbyfill

Viola

Heather Smyser*
Mariah Smith
Stephanie Voll

Cello

Loren Veazey*
Kate Chybowski
Matt Williams
Burgandy Slaughter
Courtney Cochran
Justin Carter
Shawna Chastain

Bass

Kaleo Hao*
Chris Doran
Heidi Herbert-Lovern

Flute

Kelly Sulick†
Kellie Schallert
Kerri Kappler

Oboe

Ashley Junker*
Stacy Cloum

Clarinet

Ben Werne*
Stephanie Myers

Bassoon

Dan Wheelock*
Brandi David

Horn

Kendra Syversen*
Vanessa Quirarte
Caleb Gorrell
Katie Dockery

Trumpet

Frank Blubaugh*
Cassandra Weybright

Percussion

Jon Kern (Timpani)
Kayla Brenton
Josh Nixon

*Principal Player

†UE Faculty Member

Wind Ensemble
Kenneth Steinsultz, Conductor

Piccolo

Kerri Kappler

Flute

Ashley Baker*
Alyssa Kereki
Devin Haynes
Hattie Johnson
Elizabeth Stone

Oboe

Ashley Junker*
Stacey Cloum
Anna Hartig

Bassoon

Brandi David*
Daniel Wheelock*†

Clarinet

Ben Werne*
Stephanie Myers
Ryan Persinger
Karol Farris
Janel Jett
Taylor Woodford
Cheryl Waclaw
Virginia Niese
Carrie Schindler

Bass Clarinet

Amanda Watson
Natasha Smith

Alto Saxophone

Monte Skelton*
Brian Bosley

Baritone Saxophone

Aaron Groves

Trumpet

Frank Blubaugh*
Lauren Hart*
Cassandra Weybright
Taylor Barnett
Dalton Bailey
Nick Seibert

Horn

Kendra Syversen*
Katie Dockery
Vanessa Quirarte
Caleb Gorrell

Trombone

Andrew Riederer
William Bootz†
Neil Parsons†

Euphonium

Kristina Lu'uloa

Tuba

Katie Weihbrecht*
Joey Teubert

Percussion

Jon Kern*
Kayla Brenton
Josh Nixon
Kaitlin Gress
Brandon Hagen
William Shaltis†

Piano/Keyboard

John Posey

*Principal or Co-principal

†UE Faculty Member

‡Community Member

FAMILY WEEKEND CONCERT

PROGRAM

Hosanna to the Son of DavidOrlando Gibbons
(1583-1625)

Motet: *Jesu Meine Freude*, BWV 227J. S. Bach
Movement 1: *Jesu Meine Freude* (1685-1750)

Jesus my joy, my heart's repose; Jesus my treasure; Oh, how my heart longs
for thee. Lamb of God my bridegroom, nothing on earth is dearer to me.

Movement 2: *Es ist nun nichts*

There is nothing condemnable in thee who are in Jesus Christ; who walk not
after the flesh, but after the spirit.

Sure, on this Shining NightSamuel Barber
(1910-1981)

University Choir

Variations on a Theme of Joseph Haydn, Op. 56a.....Johannes Brahms
Chorale St. Antoni (1833-1897)

Variation I: *Poco più animato*

Variation II: *Più vivace*

Variation III: *Con moto*

Hungarian Dance No. 3 in F MajorJohannes Brahms

University Symphony Orchestra

LaudsRon Nelson
(b. 1929)

Candide SuiteLeonard Bernstein
The Best of All Possible Worlds (1918-1990)

Westphalia Chorale and Battle Scene

Auto-da-fé

Glitter and Be Gay

Make Our Garden Grow

Wind Ensemble

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL

ELIZABETH ROBERTSON
OBOE

ERIN SCHMIDT
HORN

Tuesday, September 30, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ELIZABETH ROBERTSON, OBOE
ERIN SCHMIDT, HORN
ANNE HASTINGS FIEDLER, PIANO
DANIEL SHIRLEY, TENOR
GARNET UNGAR, PIANO

ROGRAM

Duologue for oboe and piano (1984)Paul Patterson
I. Quarter = 180 (b. 1947)
II. Recitative
III. Adagio
IV. Scherzando
V. Quarter = 180

Ten Blake Songs for Voice and Oboe (1957) Ralph Vaughan Williams
1. Infant Joy (1872-1958)
2. A Poison Tree
3. The Piper
4. London
5. The Lamb
6. The Shepherd
7. Ah! Sunflower
8. Cruelty Has a Human Heart
9. The Divine Image
10. Eternity

Morceau de Concert in F, Op. 94.....Camille Saint-Saëns
(1835-1921)

INTERMISSION

Trio in A Minor for Oboe, Horn, and Piano, Op. 188Carl Reinecke
I. Allegro moderato (1824-1910)
II. Scherzo
III. Adagio
IV. Finale - Allegro ma non troppo

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonate Op. 27, No. 2.....Eugène Ysaÿe
I. Obsession (1858-1931)
II. Malinconia
III. Danse des Ombres

Elizabeth Grondin, Violin

Partita No. 2 in D minor, BWV 1004.....Johann Sebastian Bach
Sarabande (1685-1750)
Giga

Fatima Tsz Hei Chan, Violin

Si mes vers avaient des ailes.....Reynaldo Hahn
(1875-1947)

The Alto's Lament.....Zina Goldrich
(b. 1966)

Mollie Ehrman, Mezzo Soprano
Patrick Ritsch, Piano

Sonate (1939).....Paul Hindemith
Mit kraft (1895-1963)
Mässig Bewegt

Frank Blubaugh, Trumpet
Tom Drury, Piano

Thursday, October 2, 2008
Wheeler Concert Hall
11:00 a.m.

FIRST TUESDAYS CONCERT SERIES

DEPARTMENT MUSIC

THE MUSIC OF CHARLES EDWARD IVES

Tuesday, October 7, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

University Choir

Matthew Vanover, Accompanist

Alyssa Furling
Ashley Junker
Brittany Drossart
Courtney Vaal
D.W. Williams
Daniel Schroeder
Heather Smyser
Isaac Jones
Jesse Brown
Jessica Treberg
John Dreher

Michelle Nuti
Stephanie Sullivan
Taj Stephens
Tyler Simpson
Amanda Fisher
Amber Carter
Aria Bonsignore-Berry
Ellen Welcher
Erin Copeland
Greg Engleman
Gretchen Otness

Kelci Scott
Kerri Kapler
Maria Bernardin
Michael Hopper
Michael Salazar
Mollie Ehrman
Patrick Ritsch
Richard Sears
Stephen Spinks

String Ensemble

Violin I

Carol Dallinger
Gared Crawford
Sheryl Schuster

Violin II

Katherine Savia
Elizabeth Grondin
Maria Mastropaolo

Cello

Jennifer Wingert
Loren Veazey

Viola

Craig Bate
Heather Smyser

Bass

Greg Olson

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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THE MUSIC OF CHARLES EDWARD IVES

(1874-1954)

PROGRAM

Introduction to the life and music of Charles Ives

John Jordan

Songs of the War

1. In Flanders Fields (text: John McCrae)
2. He is there! (text: John McCrae)
3. Tom Sails Away (text: Charles Edward Ives)

Jon Truitt, Baritone
Garnet Ungar, Piano

Variations on "America" (1891) (cadenza: William Albright)

Douglas Reed, Organ

INTERVAL

Serenity (text: John Greenleaf Whittier)

Crossing the Bar (text: Lord Alfred Tennyson)

University Choir
Dennis Malfatti, Conductor

When stars are in the quiet skies (1891)

Mists (1910)

Ann Street (1921)

Roberta Veazey, Soprano
Anne Fiedler, Piano

Three Quarter-Tone Pieces for Two Pianos

- I. Largo
- II. Allegro
- III. Chorale

Anne Fiedler and Garnet Ungar, Pianos

INTERVAL

The Unanswered Question (1906)

Timothy Zifer, Trumpet
Kelly Sulick, Flute
Ashley Baker, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet

String Ensemble
Eric Garcia and Edwin Lacy, Conductors

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Prelude and Fugue in D MinorJ.S. Bach
from *The Well-Tempered Clavier, Bk. II* (1685-1750)

John Posey, Piano

Rhapsody for Clarinet.....Willson Osborne
(1906-1979)

Ben Werne, Clarinet

Capriccio in B Minor, Op. 76, No. 2.....Johannes Brahms
(1833-1897)

Karol Farris, Piano

Gretchen am Spinnrade.....Franz Schubert
(1797-1828)

Kelci Scott, Soprano
Kristen Jones, Piano

I Dare Not Ask a Kiss.....Roger Quilter
(1899-1953)

Greg Engleman, Tenor
Karol Farris, Piano

Pace non trovo.....Franz Liszt
(1811-1886)

Patrick T. Ritsch, Baritone
Tom Drury, Piano

Thursday, October 16, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT
MUSIC

UE PIANO SERIES
HSIA-JUNG CHANG
PIANO

Saturday, October 18, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHY

A native of Taiwan, pianist **Hsia-Jung Chang's** recent concerts feature the bulk of Frédéric Chopin's piano solo works, including the complete sets of ballades, impromptus, études, preludes, and scherzi. Chang's CD *Chopin: Impromptus, Ballades, Berceuse* was showcased on the *Piano Bench* hour on KPBX radio, and on *Call of the Mountain* of WNYE. Her new CD of the complete préludes of Chopin, recorded on a rebuilt 1907 Pleyel piano, is starting to generate a lot of interest in the U.S. and abroad. It has been showcased on *Reflections from the Keyboard* with David Dubal on WQXR, CBC radio program *As It Happens*, WJFF radio interview, and other radio stations. UK-based *New Classics* web critic writes: "Hsia-Jung Chang performs the works with great delicacy and refinement, allowing a wide spectrum of colour and moods to emerge in a way that appears effortless."

Chang has premiered and commissioned numerous works by composers in the United States and Scandinavia. She was a featured soloist on television and radio in the U.S. and abroad. Chang has been a guest lecturer at the Manhattan School of Music, Society for Ethical Culture, Duke University, Friends University, Seattle Young Artist Festival, Hong Kong Music and Speech Festival, the Shengyang Music Conservatory, and Dong Bei University of China. She also performed with the Metropolitan Opera Guild Outreach, introducing opera to children in schools of the greater New York area.

Chang earned bachelor's and master's degrees in piano performance from the University of Houston and a Doctor of Musical Arts from the Manhattan School of Music. Her piano teachers include Mary Toy, Nelita True, Ruth Tomfohrde, Abbey Simon, and Constance Keene. You can find Chang's recordings online at www.cdbaby.com/chang and on Apple iTunes.

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HSIA-JUNG CHANG, PIANO

PROGRAM

Impromptu in G-flat Major, Op. 90, No. 3.....Franz Schubert
(1797-1828)

Piano Pieces, Op. 76.....Johannes Brahms
Capriccio in F-sharp Minor (1833-1897)

Capriccio in B Minor

Intermezzo in A-flat Major

Intermezzo in B-flat Major

Capriccio in C-sharp Minor

Intermezzo in A Major

Intermezzo in A Minor

Capriccio in C Major

INTERMISSION

Mazurka in A Minor, Op. 17, No. 4.....Frédéric Chopin
Mazurka in C Major, Op. 24, No. 2 (1810-1849)

Fantaisie-Impromptu, Op. 66

Barcarolle, Op. 60

Malagueña.....Ernesto Lecuona
(1896-1963)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, October 21, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Eric Garcia, Conductor

Violin I

Elizabeth Grondin, Concertmaster
Alayna Faulkenberg
Nicole Latienge
Andrea Solomonson
Michelle Miller
David Riedford

Violin II

Fatima Chan*
Daryl Repuelo
Kelsey Shantz
Sam Knapp
Eliza Turbyfill

Viola

Heather Smyser*
Mariah Smith
Stephanie Voll

Cello

Loren Veazey*
Kate Chybowski
Matt Williams
Burgandy Slaughter
Courtney Cochran
Justin Carter
Shawna Chastain

Bass

Kaleo Ha'o*
Chris Doran
Heidi Herbert-Lovern

Flute

Ashley Baker*
Kellie Schallert
Kerri Kappler

Oboe

Ashley Junker*
Stacey Cloum

Clarinet

Ben Werne*
Stephanie Myers
Brian Bosley

Bassoon

Dan Wheelock*
Brandi David

Horn

Kendra Syversen*
Vanessa Quirarte
Caleb Gorrell
Katie Dockery

Trumpet

Frank Blubaugh*
Cassandra Weybright

Trombone

Andrew Riederer
Tina Lu'u'loa
Kenneth Steinsultz†

Percussion

Kayla Brenton
Jon Kern
Josh Nixon

Harp

Erzsébet Gaál Rinne†

*Principal Player

†UE Faculty Member

UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

Hungarian Dance No. 3 in F MajorJohannes Brahms
(1833-1897)

Songs of a Wayfarer (Lieder eines fahrenden Gesellen)Gustav Mahler
(1860-1911)

I. Wenn mein Schatz Hochzeit macht

II. Gieng heut' morgen über's Feld

III. Ich hab' ein glühend Messer

IV. Die zwei blauen Augen

Jon Truitt, Baritone

INTERMISSION

Variations on a Theme of Joseph Haydn, Op. 56a.....Brahms

Chorale St. Antoni

Variation I: Poco più animato

Variation II: Più vivace

Variation III: Con moto

Variation IV: Andante con moto

Variation V: Vivace

Variation VI: Vivace

Variation VII: Grazioso

Variation VIII: Presto non troppo

Finale: Andante

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

BIOGRAPHY

A native of Houston, Texas, **Jon Truitt** has sung with professional opera companies across the United States. He has appeared as Figaro in *Barber of Seville* (a role the *St. Petersburg Times* said he was born to play), Don Giovanni in *Don Giovanni*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Ford in *Falstaff*, Captain Corcoran in *HMS Pinafore*, and more than 30 other roles in the lyric baritone repertoire. On the concert stage, he has sung with the Evansville, Jacksonville, Florimazzo, Acadiana, Waco, Baylor, and LSU symphonies and in numerous public solo recitals. He is also a two-time apprentice artist with the Des Moines Metro Opera, a Metropolitan Opera regional finalist, and a NATSAA Indiana state winner. Additionally, Truitt serves as the director of the Crested Butte Music Festival's Opera Young Artist Program in Paradise and co-director of the Young Artist Program at St. Petersburg Opera in Florida. He is building a national reputation as a stage director, having recently directed *Tartuffe*, *Barber of Seville*, *Amahl and the Night Visitors*, and *Die Fledermaus*.

Currently, Truitt serves as the head of the choral and vocal area and director of opera at the University of Evansville. He earned a Bachelor of Music and a Master of Music in vocal performance from Baylor University, where he was a student of John Van Cura, and a Doctor of Musical Arts from Louisiana State University, where he studied with Stephen Austin and Kyle Marrero.

NOTES

Brahms first met the Hungarian violinist Ede Reményi in 1848, when the virtuoso passed through Brahms's native Hamburg after being exiled from Hungary for his part in a nationalist uprising. The two renewed acquaintances in 1852 following Reményi's return from a successful tour in the United States, and they gave a series of concerts together in early 1853. The 19-year-old Brahms was impressed with Reményi's playing, which mixed elements of Hungarian gypsy music with the technical virtuosity learned through his studies at the Vienna Conservatory. The folk-like melodies and especially the irregular rhythms of this music proved to be a great gift to Brahms, eventually becoming frequent features of his own mature style. His time with Reményi eventually led to the publication of two sets of Hungarian dances for piano duet. The sets were well received following their appearances in 1869 (numbers 1-10) and 1880 (numbers 11-21). While he made a tidy sum from the dances, Brahms refused to claim ownership of the melodies, avowing that the works were just arrangements of tunes he had learned from Reményi. He even went so far as to ask his publisher not to assign the pieces opus numbers.

Regardless of their origin, several of the dances became better known ultimately in orchestrated versions by Brahms and other individuals, including Antonín Dvořák. Brahms chose to orchestrate only the first, third, and tenth dances, which he published in this new guise in 1874. The results are fairly far removed from their Gypsy origins, owing to their elegance, their craftsmanship, and, like most of Brahms's music, their seeming emotional restraint. The third dance reflects a common peasant style of dance in which musical strains are stated and then repeated in variation.

TEXTS AND TRANSLATIONS

Lieder eines fahrenden Gesellen Songs of a Wayfarer (Texts by Gustav Mahler)

1. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein!
Weine! Wein'! Um meinen Schatz,
um meinen lieben Schatz!
Blümlein blau! Blümlein blau!
Verdorre nicht, verdorre nicht!
Vöglein süß! Vöglein süß!
Du singst auf grüner Haide!
Ach! Wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leide!

2. Gieng heut' Morgen über's Feld

Gieng heut' Morgen über's Feld.
Thau noch auf den Gräsern hieng;
sprach zu mir der lust'ge Fink:
"Ei, du! Gelt? Guten Morgen!
Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"
Auch die Glöckenblum' am Feld
hat mir lustig, gutter Ding'
mit den Glöckchen, klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt!?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"
Und da fieng im Sonnenschein
gleich die Welt zu funkeln an,
Alles, alles Ton und Farbe
gewann im Sonnenschein!
Blum' und Vogel, Gross und Klein!
"Guten Tag! Schöne Welt!"
Nun fängt auch mein Glück wohl an?!
Nein! Nein! Das ich mein',
mir nimmer blühen kann!

1. When my sweetheart has her wedding

When my sweetheart has her wedding,
has her joyful wedding,
I will have my wretched day!
I'll go to my little room,
gloomy little room!
I'll weep! I'll weep! for my sweetheart,
for my beloved sweetheart!
Little blue flower! Little blue flower!
Wither not! Wither not!
Sweet little bird! Sweet little bird!
You sing on the green heath!
Ah! The world is so lovely!
Chirrup! Chirrup!
Sing not! Blossom not!
Spring is truly past!
All singing is now done!
Evenings when I go to bed,
I think on my pain!

2. I went out this morning over the countryside

I went out this morning over the countryside,
dew still hung from the grass;
the merry finch spoke to me:
"Oh, it's you, is it? Good morning!
Is it not a lovely world?
Chirp! Chirp! Pretty and lively!
How the world delights me!"
The bluebells in the meadow also
rang merrily and cheerfully for me
with their little bells, ring-a-ling
rang their morning greeting:
"Is it not a lovely world!?
Ring, ring! Pretty thing!
How the world delights me! Ho!"
And then in the sunshine
the world at once began to sparkle,
everything, everything took on
sound and color in the sunshine!
Flower and bird, the large and the small!
"Good day! Lovely world!"
Now surely my happiness also begins?
No! No! What I love
can never bloom for me!

3. Ich hab' ein glühend Messer

Ich hab' ein glühend Messer, ein Messer in meiner Brust,
o weh! o weh!
Das schneidt' so tief in jede Freud' und jede Lust,
so tief, so tief!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh', nimmer hält er Rast,
nicht bei Tag, noch bei Nacht, wenn ich schlief!
O weh! O Weh! O Weh!
Wenn ich in den Himmel seh',
seh' ich zwei blaue Augen steh'n!
O Weh! O Weh!
Wenn ich im gelben Felde geh',
seh' ich von fern das blonde Haar
im Winde weh'n! O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
o weh! o weh!
Ich wollt', ich läg' auf der schwarzen Bahr',
könnt' nimmer, nimmer die Augen aufmachen!

4. Die zwei blauen Augen

Die zwei blauen Augen von meinem Schatz,
die haben mich in die weite Welt geschickt.
Da musst' ich Abschied nehmen vom allerliebsten Platz!
O Augen, blau! Warum habt ihr mich angeblickt?
Nun hab ich ewig Leid und Grämen!
Ich bin ausgegangen in stiller Nacht,
wohl über die dunkle Haide.
Hat mir Niemand Ade gesagt,
Ade! Ade! Ade!
Mein Gesell war Lieb und Leide!
Auf der Strasse stand ein Lindenbaum,
da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum, der hat
seine Blüthen über mich geschneit,
da wusst ich nicht, wie das Leben thut,
war Alles wieder gut,
ach, Alles wieder gut!
Lieb' und Leid! Und Welt und Traum!

3. I have a glowing knife

I have a glowing knife, a knife in my breast,
alas! alas!
It cuts so deep into every joy and every delight,
so deep, so deep!
Ah, what an evil guest it is!
It never keeps still, it never rests,
neither by day nor by night when I would sleep
Alas! Alas! Alas!
When I look up to heaven,
I see two blue eyes there!
Alas! Alas!
When I walk in the yellow field,
I see from afar the blonde hair
blowing in the wind! Alas! Alas!
When I awake from the dream
and hear her silver laughter ringing,
alas! alas!
I wish that I were lying on the black bier,
and could never, never open my eyes!

4. The two blue eyes

The two blue eyes of my sweetheart
have sent me into the wide world.
So I had to take leave of the dearest place!
O eyes, blue! Why did you look at me?
Now I have eternal pain and sorrow!
I went out in the still night,
over the gloomy heath.
No one said farewell to me.
Farewell! Farewell! Farewell!
My companion was love and sorrow!
On the highway stood a linden tree,
there for the first time did I rest in sleep!
Under the linden tree,
which snowed its blossoms down on me,
there I knew not how life goes,
everything was fine again,
ah, everything was fine again!
Love and pain! And world and dream!

The orchestration shows signs of Brahms's increasingly confident technique, and Brahms's three dance orchestrations served, no doubt, as learning exercises that he put to good use in his Symphony No. 1, which appeared two years later after a gestation of 14 or more years.

Brahms's Variations on a Theme by Joseph Haydn, Op. 56a, was a product of the same time period as the orchestrated Hungarian dances. The inspiration for the variations was, obviously, from quite a different source, however. In 1870, Brahms's friend, Carl Ferdinand Pohl, a music historian and the archivist for the Vienna Gesellschaft der Musikfreunde, introduced Brahms to some divertimenti then attributed to Haydn. Brahms favored one of the themes labeled *Chorale St. Antoni*, an old hymn, perhaps, sung ostensibly by pilgrims on the feast day of St. Anthony the Great. Its unusual five-measure phrase structure, as opposed to the typical four-measure structure of traditional Viennese Classicism, was a significant factor in the melody's appeal to Brahms, since it allowed more easily for the kind of rhythmic irregularity and interplay Brahms sought so often in his music. The origin of the divertimenti, as well as the tune Brahms chose, remains a mystery to musicologists, although most historians now believe Haydn's pupil, Ignatz Pleyel, composed the divertimenti Pohl showed Brahms. The melody may be an adaptation of an actual hymn, but the exact source remains a mystery.

Regardless of the inspiration's origins, Brahms had grown weary by the 1870s of the typical style of virtuoso variation sets cranked out by nineteenth-century composer-performers. He wrote to his friend, violinist Joseph Joachim, in 1856, "it seems to me [variation form] ought to be more restrained, purer. Composers in the old days used to keep strictly to the base of the theme as their real subject. Beethoven varies the melody, harmony and rhythms so beautifully." By contrast, composers of his generation "cling nervously to the melody, but we don't handle it freely, we don't really make anything new out of it, we merely overload it." It comes as no surprise, then, particularly in a piece involving a melody composed in the eighteenth century (or earlier), that Brahms sought a synthesis of older and newer styles, a trait so common in his mature music. The opening of the variations introduces the theme as presented in the original divertimento – by oboes and bassoons – but with added support from the strings and horns. Brahms's characteristic restraint is apparent, even as he gradually adds more instruments into the texture. The ensuing eight variations include both ornamentation and transformation of the melody in the manner of Beethoven's later variation sets, and contrapuntal activity also plays an important role at times, just as in late Beethoven. Brahms never seems to "overload" the theme but does manage to present it masterfully in varying guises that alter its character and mood. It is in the rather lengthy finale that Brahms demonstrates most admirably his developing powers, however. The theme appears as a repeating five-bar ostinato, harkening back to the Baroque passacaglia and the music of Johann Sebastian Bach. The series of 17 harmonic and rhythmic variations presented subsequently over the ostinato offer constant change and culminate in a jubilant coda that restates the *Chorale St. Antoni*. In so doing, Brahms proved that he could handle a melody "freely," pay homage to the masters of the past, and create something altogether new.

Gustav Mahler was better known for most of his career as a dictatorial, uncompromising conductor of orchestras, choruses, and operas than as a composer. His résumé included a number of conducting posts throughout Germany, Austria, and Hungary, as well as a stint in New York, where he conducted the New York Symphony Orchestra, the New York Philharmonic (the two orchestras later merged), and operas at the Metropolitan Opera. The year 1883 found the 23-year-old Mahler having just accepted his fourth position: conductor at the Königliche Schauspiele in Kassel. While at Kassel, he met a young soprano, Johanna Richter, and became deeply infatuated. The relationship was brief and unsuccessful, ending, of all days, on Christmas, but from the heartache and loss of the experience emerged a set of four poems on the subject of unrequited love. Mahler admitted that the "paltry words" of the poems "cannot even convey a small part of [my love];" to express the inexpressible, perhaps, he then set them to music for low voice with piano accompaniment.

It proved to be a private form of therapy, for it was more than a decade before the cycle *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) went public. Mahler certainly did not forget the melodies, however. The last two songs of the cycle figure prominently in his Symphony No. 1 (premiered in 1889), while echoes and influences of the first two songs permeate portions of the Symphony No. 2 (1895) and Symphony No. 4 (1901). The use of the songs in the symphonies led to apparent revisions to the originals. (One cannot be certain, since the original versions were not published and do not seem to have been performed.) Mahler also decided to orchestrate the cycle for its premiere in Berlin in 1896, and he published both orchestral and piano versions the following year. Not surprisingly, given their subject, the songs are unanimously dark in tone, reflecting the composer's depression over Richter's rejection of him. The second song offers at its beginning the cycle's only ray of hope, but the ending phrases become a lament for a joy that "can never bloom again." Obviously, that proved not to be the case. Like most rejected young lovers, Mahler eventually recovered from his depression, and he did love again. His marriage to Alma Schindler in 1902 is proof enough of that. Unlike the pain of the incident that provoked the cycle, the musical lessons learned from the composition of *Lieder eines fahrenden Gesellen* stayed with Mahler. The experience served him well in the next decade as he composed the orchestral song cycles *Kindertotenlieder* and *Das Lied von der Erde*, both undisputed masterpieces in the genre.

Perhaps the reader should take the previous two paragraphs with a grain of salt. For his part, Mahler vehemently objected to program notes. His concern lay in the possible propagation of false ideas concerning his music. He relied heavily on his ability to communicate through the music and on the audience's natural understanding of his message, and he was confident that audiences would comprehend his music without the need for the possibly prejudiced interpretation of a third party. He went so far as to suggest that, if language could convey the entire message, then the music had no purpose. We certainly would not want that.

– John Jordan, PhD

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Liebst du um Schönheit.....Clara Schumann
(1819-1896)

Stephanie Voll, Voice
Aaron Riedford, Piano

Batti, Batti, o bel Masetto.....Wolfgang Amadeus Mozart
from *Don Giovanni* (1756-1791)

Kerri R. Kappler, Soprano
Tyler Simpson, Piano

Les sons et les parfums tournent dans l'air du soir..Claude Debussy
(1862-1918)

Hommage à S. Pickwick Esq. P.P.M.P.C.....Claude Debussy

Patrick Ritsch, Piano

Préludes, Bk. 1.....Claude Debussy
La fille aux cheveux de lin (1862-1918)

Amanda Fehrenbacher, Piano

Thursday, October 23, 2008
Wheeler Concert Hall
11:00 a.m.

PROGRAM

Introduction:

Sound waves, resonance & Harmonics

Musical Instruments.....Uwe Hansen

Bowed String Instruments.....Uwe Hansen

Inharmonic partials: The Piano.....Uwe Hansen

Trio no, 2 in e, Op. 76.....Dmitri Shostakovich

IV. Allegretto

Elizabeth Grondin, violin

Loren Veazey, cello

John Posey, piano

Odd Partial: The Clarinet & other wood-winds.....Uwe Hansen

Divertimento for Flute, Oboe and Clarinet.....Malcolm Arnold

I. Allegro energico

II. Languido

III. Vivace

IV. Andantino

V. Maestoso

VI. Piacevole

Ashley Baker, flute

Ashley Junker, oboe

Ben Werne, clarinet

Brass.....Uwe Hansen

Suite for Unaccompanied Trombone.....Leslie Bassett

Slow

March

Slow and lyrical

Fast

William Bootz, trombone

Transients. Percussion Instruments.....Uwe Hansen

Restless.....Rich O'Meara

William Shaltis, marimba

Put them all together.....Uwe Hansen

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents

Musical Acoustics: Science & Performance

An Evening of Music with Students and Faculty of the University of Evansville Department of Music and Dr. Uwe J. Hansen, Professor Emeritus of Physics at Indiana State University. Dr Hansen will introduce the scientific basis of each of the major musical instrument families. These introductions will be followed by performances on representatives of each of the major musical instrument families. You will see wave-shapes and tonal spectra of each of the family representatives and you will be able to see why you will never mistake the sound of a clarinet for that of a cello. We will look at strings, along with the piano, at woodwinds, at the brass family, and Percussion instruments in that order.

Dr. Hansen served on the ISU faculty for 30 years. Most of his research dealt with the physics of musical instruments. As a fellow of the Acoustical Society of America he has given invited presentations in the Americas, Asia. Australia and Europe. He has given presentations similar to this in Columbus Ohio with the Ohio State University Symphony, in Salt Lake City with the Salt Lake City Jazz Orchestra, In New Orleans with the Marlon Jordan Quartet, in Indianapolis with members of the University of Indianapolis Music Department and in Terre Haute with the St. Mary of the Woods Jazz ensemble.

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

JUNIOR RECITAL

FRANK BLUBAUGH, TRUMPET

TOM DRURY, PIANO AND ORGAN

ASHLEY JUNKER, ENGLISH HORN

Saturday, October 25, 2008
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- Legende (1906) Georges Enesco
(1881-1955)
- Quiet City (1941) Aaron Copland
(1900-1990)
- Sonate für Trompete und Klavier (1939) Paul Hindemith
Mit Kraft (1895-1963)
Maessig Bewegt
Trauermusik-Alle Menschen Muessen Sterben

Frank Blubaugh is a student of Timothy Zifer, DMA.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

MOLLIE L. EHRMAN, MEZZO-SOPRANO

PATRICK T. RITSCH, PIANO

Sunday, October 26, 2008
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- Et exultavit spiritus meus.....J.S.Bach
(1685-1750)
- Anakreons Grab.....Hugo Wolf
In dem Schatten meiner Locken
Verborgenheit (1860-1903)
- Si mes vers avaient des ailes.....Reynaldo Hahn
À Chloris (1875-1947)
- L'amour est un oiseau rebelle.....Georges Bizet
Habañera from *Carmen* (1838-1875)
- Don't Call Me Trailer Trash.....Mary Murfitt
(b. 1958)
- The Alto's Lament.....Zina Goldrich
(b. 1963)

Mollie Ehrman performs this recital in partial fulfillment of the Bachelor of Arts degree in music. She is a student of Gregory B. Rike.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



UNIVERSITY CHOIR AND KANTOREI FALL CONCERT

Tuesday, October 28, 2008
Neu Chapel
7:30 p.m.



PERSONNEL

Dennis Malfatti, Conductor
Matthew Vanover, Accompanist

Maria Bernardin
Aria Bonsignore-Berry
Jesse Brown
Amber Carter
Erin Copeland
John Dreher*
Brittany Drossart*
Mollie Ehrman
Greg Engleman
Alyssa Furling

Michael Hopper
Isaac Jones
Ashley Junker*
Kerri Kappler
Michelle Nuti*
Gretchen Otness
Patrick Ritsch*
Michael Salazar*
Daniel Schroeder
Kelci Scott

Richard Sears
Tyler Simpson
Heather Smyser
Stephen Spinks
Taj Stephens
Stephanie Sullivan*
Jessica Treberg
Courtney Vaal*
Ellen Welcher
D.W. Williams

*Member of Kantorei

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY CHOIR AND KANTOREI FALL CONCERT

PROGRAM

English Renaissance

- "Kyrie and "Gloria" from *Mass for Three Voices*[†].....William Byrd
(c. 1540-1625)
Hosanna to the Son of DavidOrlando Gibbons
(1583-1625)

German Baroque

- Motet: *Jesu, Meine Freude* BWV 227J. S. Bach
(1685-1750)
1. Chorale vs. 1 "Jesu, meine Freude"
2. Motet (Romans 8:1) "Es ist nun nichts"
3. Chorale vs. 2 "Unter deinen Schirmen"
4. Trio (Romans 8:2) "Denn das Gesetz des Geistes"[†]
5. Chorale vs. 3 "Trotz dem alten Drachen"
6. Fugue (Romans 8:9) "Ihr aber seid nicht fleischlich"
7. Chorale vs. 4 "Weg mit allen Schätzen!"
8. Trio (Romans 8:10) "So aber Christus in euch ist"[†]
9. Chorale vs. 5 "Gute Nacht"
10. Motet (Romans 8:11) "So nun der Geist"
11. Chorale vs. 6 "Weicht, ihr Trauergeister!"

Fatima Chan, Gared Crawford, Anne Fiedler, Violin
Elizabeth Grondin, Viola
Loren Veazey, Cello
Matthew Vanover, Organ

Twentieth Century American

- Serenity.....Charles Ives
Crossing the Bar (1874-1954)

Sure, on This Shining Night.....Samuel Barber
(1910-1981)
The Promise of Living.....Aaron Copland
(1900-1990)

Celia Teoh, Matthew Vanover, Piano

[†]Performed by Kantorei

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

TRANSLATIONS

Mass for Three Voices

"Kyrie"

Lord Have Mercy, Christ Have Mercy, Lord Have Mercy

"Gloria"

Glory to God in the highest and on earth peace and goodwill to all people. We praise you, we bless you, we worship you, we glorify you, we give thanks to you for your great glory. Lord, King, heavenly God, Father, almighty; Lord, the only begotten Son, Jesus Christ, and Holy Spirit. Lord God, Lamb of God, Son of the Father who take away the sin of the world, have mercy on us. You who take away the sins of the world, receive our prayer, you who sit at the right hand of the Father, have mercy on us. For you only are holy, only you are Lord, Jesus Christ, to the glory of God the Father. Amen

Jesu, Meine Freude

1. Chorale vs. 1 "Jesu, meine Freude"

Jesu, meine Freude, meines Herzens Weide,
Jesu, meine Zier; Ach, wie lang, ach lange,
ist dem Herzen bange und verlangt nach
dir! Gottes Lamm, mein Bräutigam, Ausser
dir soll mir auf Erden nichts sonst Liebers
werden.

Jesus, my joy, my heart's repose, Jesus my
treasure; Ah, how my troubled heart longs
for thee! God's lamb, my bridegroom, besides
you nothing else on earth shall be dearer to
me.

2. Motet (Romans 8: 1) "Es ist nun nichts"

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind, die nicht nach dem
Fleische wandeln, sondern nach dem Geist.

There is now nothing condemnable in them
who are in Christ Jesus, who walk not accord-
ing to the flesh but according to the spirit.

3. Chorale vs. 2 "Unter deinen Schirmen"

Unter deinen Schirmen bin ich vor den
Stürmen aller Feinde frei. Lass den Satan
wüthen, lass den Feind erbittern, mir steht
Jesus bei. Ob es jetzt gleich kracht und
blitzt, ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.

Under your protection I am free from the
storms of all my foes. Let Satan suspect it, let
the foe become bitter; Jesus stands by me. If a
storm suddenly crashes and flashes, if sin and
hell suddenly frighten me, Jesus will protect
me.

4. Trio (Romans 8:2) "Denn das Gesetz des Geistes"

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu, hat mich
frei gemacht von dem Gesetz der Sünde
und des Todes.

For the law of the spirit which gives life in
Christ Jesus, has made me free from the law
of sin and death.

5. Chorale vs. 3 "Trotz dem alten Drachen"

Trotz dem alten Drachen, trotz des
Todesrachen, trotz der Furcht dazu, Tobe,
Welt, und springe, Ich steh hier und singe,
in gar sichrer Ruh. Gottes Macht hält mich
in acht; Erd und Abgrund muss verstum-
men ob sie noch so brummen.

Despite the old dragon, despite death's jaws,
and despite fears as well, even though the
world might rage and burst, I will stand here
and sing in confident peace. God's might
holds me in awe; earth and abyss shall become
silent, even though now they grumble.

6. Fugue (Romans 8:9) "Ihr aber seid nicht fleischlich"

Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnt. Wer aber Christi Geist nicht hat, der ist nicht sein.

You, however, are not carnal, but spiritual, if indeed God's spirit dwells in you. But anyone who does not have Christ's spirit does not belong to him.

7. Chorale vs. 4 "Weg mit allen Schätzen!"

Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust! Weg, ihr eitlen Ehren, Ich mag euch nicht hören, Bleibt mir unbewusst! Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muss leiden, nicht von Jesu scheiden.

Away with all treasures! You are my delight, Jesus, my pleasure! Away, you vain honors, I do not want to hear you; remain unknown to me! Misery, distress, cross, shame and death shall not, though I must suffer greatly, separate me from Jesus.

8. Trio (Romans 8:10) "So aber Christus in euch ist"

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

But if Christ is in you, the body is indeed dead because of sin; the spirit, however, is alive because of righteousness.

9. Chorale vs. 5 "Gute Nacht"

Gute Nacht, O Wesen, Das die Welt erlesen, Mir gefällt du nicht! Gute Nacht, ihr Sünden, Bleibet weit dahinten, Kommt nicht mehr ans Licht! Gute Nacht, du Stolz und Pracht! Dir sei ganz, du Lasterleben, Gute Nacht gegeben!

Good night, O existence, that the world has chosen, you please me not! Farewell you sins. Stay far behind me; come no more into the light! Farewell pride and pomp; to you, life of iniquity, a final farewell be bidden.

10. Motet (Romans 8:11) "So nun der Geist"

So nun der Geist, des der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Jesum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen um des willen, dass sein Geist in euch wohnt.

If the spirit of him who raised Jesus from the dead dwells in you, so will the same one who has raised Christ from the dead bring life to your mortal bodies, because of his spirit that dwells in you.

11. Chorale vs. 6 "Weicht, ihr Trauergeister!"

Weicht, ihr Trauergeister! Denn mein Freudenmesiter, Jesus, tritt herein. Denen, die Gott lieben, Muss auch ihr Betrüben Lauter Zucker sein. Duld ich schon hier Spott und Hohn, Dennoch bleibst du auch im Leide, Jesu, meine Freude.

Give way, you spirits of grief! For my lord of joy, Jesus, enters in. For those who love God, even their sorrows must be pure sweetness. Even if I must endure mockery and scorn, yet you remain, even in suffering, Jesus my joy!

6. Fugue (Romans 8:9) "Ihr aber seid nicht fleischlich"
 Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnt. Wer aber Christi Geist nicht hat, der ist nicht sein.
 You, however, are not carnal, but spiritual, if indeed God's spirit dwells in you. But anyone who does not have Christ's spirit does not belong to him.

7. Chorale vs. 4 "Weg mit allen Schätzen!"
 Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust! Weg, ihr eitlen Ehren, Ich mag euch nicht hören, Bleibt mir unbewusst! Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muss leiden, nicht von Jesu scheiden.
 Away with all treasures! You are my delight, Jesus, my pleasure! Away, you vain honors, I do not want to hear you; remain unknown to me! Misery, distress, cross, shame and death shall not, though I must suffer greatly, separate me from Jesus.

8. Trio (Romans 8:10) "So aber Christus in euch ist"
 So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.
 But if Christ is in you, the body is indeed dead because of sin; the spirit, however, is alive because of righteousness.

9. Chorale vs. 5 "Gute Nacht"
 Gute Nacht, O Wesen, Das die Welt erlesen, Mir gefällst du nicht! Gute Nacht, ihr Sünden, Bleibet weit dahinten, Kommt nicht mehr ans Licht! Gute Nacht, du Stolz und Pracht! Dir sei ganz, du Lasterleben, Gute Nacht gegeben!
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 If the spirit of him who raised Jesus from the dead dwells in you, so will the same one who has raised Christ from the dead bring life to your mortal bodies, because of his spirit that dwells in you.

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 Weicht, ihr Trauergeister! Denn mein Freudenmesiter, Jesus, tritt herein. Denen, die Gott lieben, Muss auch ihr Betrüben Lauter Zucker sein. Duld ich schon hier Spott und Hohn, Dennoch bleibst du auch im Leide, Jesu, meine Freude.
 Give way, you spirits of grief! For my lord of joy, Jesus, enters in. For those who love God, even their sorrows must be pure sweetness. Even if I must endure mockery and scorn, yet you remain, even in suffering, Jesus my joy!

NOTES ON J.S. BACH'S *JESU, MEINE FREUDE*

Johann Sebastian Bach (1685-1750) lived in relatively comfortable obscurity for most of his career, being far better known in his time as a virtuoso performer on the keyboard than as an important composer. In fact, Bach composed or completed many of his greatest works – the Mass in B Minor, the “Goldberg” Variations, the Art of the Fugue, and Musical Offering – at a point when ongoing changes in musical style made the works “old-fashioned” and unappreciated by his contemporaries. Indeed, in 1723, when Bach was offered what would become his final position in the small town of Leipzig, he was not the employer’s first choice, or even the second; having outstayed his welcome in the court of the Prince of Cöthen, however, Bach chose to accept the Leipzig position, even though it was, at best, a lateral move. Once there, Bach tried to settle into the role as cantor at St. Thomas’s School, which called for a vast amount of composition by any standard: at least one cantata per week; a passion for Good Friday; magnificats for three festivals; music for the inauguration of the town council, his actual employer; and occasional works, for which he typically received supplemental pay. This last duty seems to have been the origin of the majority of Bach’s six surviving motets.

In Bach’s day and location, a motet was typically a composition for chorus with little or no solo singing and in a generally contrapuntal style, with relatively independent and equal voice parts and no obligatory instrumental parts (instruments did sometimes double the voices). The text was usually drawn from the Bible or the vast chorale repertory of the Lutheran church. Motets in Leipzig prior to Bach were fairly brief, typically, and were used most often as introductions to services. Bach motets all seem to date from his first five or six years in Leipzig, yet they defy Leipzig tradition in their originality, length, and complexity.

This is particularly true of *Jesu, meine Freude*, which Bach seems to have composed for the funeral of the Leipzig postmaster’s wife. The funeral occurred on July 18, 1723, just a few weeks after Bach’s arrival in Leipzig. The event could not have meant much to Bach personally, but it elicited one of his most deeply felt and skillfully constructed works. The motet draws its texts from Johann Franck’s seventeenth-century hymn of the same name and from the eighth chapter of Paul’s New Testament Epistle to the Romans, verses upon which the funeral sermon was based. The motet is divided into sections that alternate verses of the hymn with verses from Romans, contrasting Franck’s warmer, more intimate picture of Christ as the Bridegroom of the Soul with the Apostle’s assessment of the weak and spiritually corrupt mortal body of the believer.

Bach’s music, written for as many as five voices, fuses the different texts into a sublime structure resembling a symmetrical arch or pyramid. The outer movements (numbers one and eleven) form the base by presenting chorale verses set to Johannes Crüger’s tune in a typical four-part texture. (Interestingly, the last words of the eleventh movement are the first words of the opening movement, “Jesu, meine Freude.”) Movements two and ten correspond, both being free settings of texts from Romans. Movements three through five and seven through nine offer similar

approaches, with a fairly straightforward chorale setting followed by a trio singing verses from Romans and a freer setting of a chorale verse. The high point of the arch (or the pyramid) and the climax of the work is the wonderfully expressive sixth movement, a grand fugal setting of the ninth verse of the biblical text and the only movement set in the major mode. All chorale movements, with the exception of the ninth, are set in E minor, which is the harmonic anchor of the work (although several movements end with the raised third degree of the major mode), giving the work a more solemn, somber sound.

Through his skillful settings of chorales, Bach lifted what had been largely a functional genre to a new level of artistry. At the same time, he reinforced Baroque contrapuntal practices while stretching the contemporary harmonic language to its limits. Some musicologists have suggested that Bach created *Jesu, meine Freude* from pre-existing compositions he brought with him to Leipzig, a technique not uncommon for Bach or for any Baroque composer who was required to produce music in a limited amount of time for occasional use. If this is true, it does not detract from the motet's significance; indeed, to produce a work of such structural integrity and expressiveness from disparate source material is all the more astounding. Bach created an intense, powerful, and dramatic work that marks the high point of his – or anyone's – motet compositions. At the same time, his technical prowess certainly does not negate the deeply emotional sincerity of the music, written by Bach, as always, "to the glory of God."

John Jordan, PhD

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata III in D Minor, BWV 527.....Johann Sebastian Bach
I. Andante (1685-1750)

Michael Salazar, Organ

Élégie, Op. 24.....Gabriel Fauré
(1845-1942)

Matthew Williams, Cello
Kristin Jones, Piano

La Farfalletta.....Vincenzo Bellini
(1801-1835)

Michelle Nuti, Soprano
Kristin Jones, Piano

Divertimento for Flute, Oboe and Clarinet.....Malcolm Arnold
I. Allegro energico (1921-2006)

II. Languido

III. Vivace

IV. Andantino

V. Maestoso

VI. Piacevole

Ashley Baker, Flute
Ashley Junker, Oboe
Ben Werne, Clarinet

Thursday, October 30, 2008
Wheeler Concert Hall
11:00 a.m.

FIRST TUESDAYS CONCERT SERIES

DEPARTMENT MUSIC

EYKAMP STRING QUARTET

Tuesday, November 4, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

BIOGRAPHIES

Gared Crawford, violinist, is the newly appointed concertmaster of the Evansville Philharmonic Orchestra. He is a graduate of Northwestern University, and in 2006-07 he served as the associate concertmaster of the South Bend Symphony. In 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as a soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He was also a Grand Prize recipient in the 55th annual Colemann Chamber Music Competition, and from 2001 to 2003 he gave nationwide performances with the Erato String Quartet.

Jung-Min Shin, violinist, is the newly appointed associate concertmaster of the Evansville Philharmonic Orchestra. Born in Seoul, Korea, Shin earned a Bachelor of Music from Seoul National University, a Diploma of Orchestra Academy from Toho Gakuen School in Japan, and a Master of Music from the Juilliard School. While studying in Korea, she won numerous competitions, including the Grand Prize of the Korean Philharmonic Orchestra Competition and the Strad Competition. While a student at the Toho Gakuen School, she was awarded a full scholarship to perform as a member of their scholarship string quartet and participated as concertmaster of Toho Orchestra Academy. During the summers, she has participated in the Aspen Music Festival, Flaine Festival in France, and Spoleto Festival U.S.A. She is currently pursuing a Doctor of Music at Indiana University, where she studies with Mauricio Fuks.

Craig Bate, violist, is the newly appointed principal violist of the Evansville Philharmonic Orchestra and is also principal violist of the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States, including a recent concerto performance in Bloomington, Indiana, as the winner of Indiana University's concerto competition. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar, led by Jaime Laredo in Carnegie Hall. Bate was the Grand Prize winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17, he won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he also held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, cellist, was recently appointed as principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, Bate is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. As a champion of contemporary music, he has premiered several new compositions and has collaborated in recording new works under the Summit label. Bate earned a Bachelor of Music from DePauw University and a Performance Diploma from Indiana University where he worked with the master cellist Janos Starker.

*The Eykamp String Quartet is made possible
by the special underwriting of Rita, Richard, and Dorothy Eykamp,
friends of the University of Evansville and the Evansville Philharmonic Orchestra.*

EYKAMP STRING QUARTET

PROGRAM

String Quartet No. 3 in G Major, K. 156Wolfgang Amadeus Mozart
1. Presto (1756-1791)
2. Adagio
3. Tempo di Menuetto

String Quartet in B-flat Major, Op. 18 No. 6Ludwig von Beethoven
1. Allegro con brio (1770-1827)
2. Adagio ma non troppo
3. Scherzo: Allegro

String Quartet No. 9 in E-flat Major, Op. 117Dmitri Shostakovich
1. Moderato con moto (1906-1975)
2. Adagio
3. Allegretto
4. Adagio
5. Allegro

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Suite in D Minor.....Louis Couperin
I. Prélude (ca. 1626-1661)
II. Chaconne
Michael Salazar, Harpsichord

Cello Concerto in D Minor.....Édouard Lalo
II. Intermezzo (1823-1892)
Loren Veazey, Cello

Lydia.....Gabriel Fauré
(1845-1924)
Michael Hopper, Tenor
Michael Salazar, Piano

Cantilène.....Louis Cahuzac
(1880-1960)
Stephanie Myers, Clarinet
Karol Farris, Piano

Mazurka No. 2.....Mili Balakirev
(1837-1910)
Tyler Simpson, Piano

Les Berceaux.....Gabriel Fauré
(1845-1924)
Brittany Brazinski, Mezzo-Soprano
Rob Hutchison, Piano

Que L'Heure Est Donc Brève.....Jules Massenet
(1842-1912)
Carolyn France, Voice
Rob Hutchison, Piano

Trio No. 2 in E Minor, Op. 67.....Dmitri Shostakovich
IV. Allegretto (1906-1975)
Elizabeth Grondin, Violin
Loren Veazey, Cello
John Posey, Piano

Thursday, November 6, 2008
Wheeler Concert Hall
11:00 a.m.



DEPARTMENT MUSIC

UE OPERA SCENES A MOMENT IN TIME

Friday, November 7, 2008
Saturday, November 8, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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SYNOPSES

Elixir of Love – Act II: The Town Square

The women of the village are gossiping that Nemorino is unaware that he has just inherited a large fortune from his deceased uncle. Suddenly the country bumpkin that they all knew becomes much more appealing!

Semele – Act III: Somnus's Cave

Juno and Iris attempt to wake Somnus, the god of sleep, in his cave. Only the mention of the nymph Pasithia causes him to stir. Somnus agrees to help Juno defeat her rival, Semele, in exchange for Pasithia. He even lends Juno a wand to enable her to pass by the dragons that guard Semele's palace. Juno presents herself to Semele disguised as Ino. She gives her a magic mirror which, when she looks into it, makes Semele fall in love with her own reflection. Juno tells her that the only way she can gain the immortality she wants is to make love to Jupiter in all of his godly splendor instead of his mortal disguise. Semele believes Juno and thanks her profusely.

Marriage of Figaro – Act I: Figaro and Susanna's Room

Marcellina and Susanna share an exchange of very politely delivered insults (duet: *Via, resti servita, madama brillante* – “After you, brilliant madam”), and Susanna triumphs in the exchange by “complimenting” her rival's old age. The older woman departs in a fury. Cherubino then arrives and, after describing his emerging infatuation with all women and particularly with his “beautiful godmother” the Countess, asks for Susanna's aid with the Count. It seems the Count is angry with Cherubino's amorous ways, having discovered him with the gardener's daughter, Barbarina, and plans to punish him. Cherubino wants Susanna to ask the Countess to intercede on his behalf. Then, the young page boy describes his burgeoning romantic feelings and the confusion they cause within him (aria: *Non so più cosa son* – “I don't know anymore what I am”).

Così fan tutte – Act 2

The act opens in the bedroom of the two sisters, Fiordiligi and Dorabella, with Despina, their maid, urging them to succumb to the overtures of two mysterious suitors (who are actually the girls' lovers in disguise). After she leaves, Dorabella confesses to Fiordiligi that she is tempted, and the two agree that a mere flirtation will do no harm and will help them pass the time while they wait for their lovers to return.

The Magic Flute – Scene 7: A Hall in the Temple of Ordeal

Tamino and Papageno must again suffer the test of silence. Papageno can no longer hold his tongue, but Tamino remains firmly silent, even when his beloved Pamina speaks to him. Since Tamino refuses to answer, Pamina believes he loves her no longer.

Marriage of Figaro – Act III: The Wedding Hall

Susanna enters and updates the Countess regarding the plan to trap the Count in his pursuits of her favor. The Countess, joining in the plot to foil her cheating spouse, dictates a love letter for Susanna to give to the Count, which suggests that he meet her that night, "under the pines."

Magic Flute – Final Scene

In this final scene of the opera, the traitorous Monostatos appears with the Queen of the Night and her ladies to destroy the temple and murder Sarastro, the leader of the temple, but they are magically cast out into eternal night when he appears. Sarastro then bids the young lovers welcome and unites them. The final chorus sings the praises of Tamino and Pamina in enduring their trials and gives thanks to the gods.

A MOMENT IN TIME

Jon Truitt, Director
Jeff Thornton, Piano

Elixir of Love – Act II

Gianetta	Caroline Buckman
Townswomen	Female Company

Semele – Act III

Juno	Alyssa Furling
Semele	Courtney Vaal
Somnus	Michael Salazar
Isis	Jessica Massey

Marriage of Figaro – Act I Scene 2

Marcellina	Brittany Brazinski
Susanna	Kelci Scott
Cherubino	Jennifer Weldy

Così fan tutte – Act II

Despina	Gretchen Otness
Dorabella	Angelina Murray
Fiordiligi	Kyrstyn Burns

Magic Flute – Scene 7

Pamina	Kelci Scott
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Marriage of Figaro – Act III “Letter Duet”

Countess	Caroline Buckman
Susanna	Ellen Welcher

Magic Flute – Finale

Queen	Ellen Welcher
1 Lady	Jessica Massey
2 Lady	Kyrstyn Burns
3 Lady	Angelina Murray
Monostatos	Daniel Schroeder
Sarastro	Harrison Grieme
Chorus	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

FALL CONCERT

MEN'S AND WOMEN'S CHORUSES

Sunday, November 9, 2008
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

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PERSONNEL

Dennis Malfatti, Conductor

Men's Chorus

Coleman Alguire
Carson Brock
Kevin Brunacini
Ryan Cramer
Daniel David

Frank Garrett
Kevin Knust
Patrick Litteken
Shane Martin
Ben Menke

Kyle Picha
Nicholas Springman
Jeremy Webster
Theodore Zajler

Women's Chorus

Jessica Allen
Samantha Aneson
Victoria Apodaca
Katie Betts
Stephanie Bigelow
Audrey Boutwell
Merrill Bradford
Amber Brandenburg
Brittany Brazinski
Caroline Buckman
Kyrstyn Burns
Julia Bynum
Cassandra Christ
Anna Christianson
Joanne Cobar
Mary Cofer
Kelly Couchman
Jessica David

Kelsey Davis
Kiley Eberhard
Carly Ebertz
Carolynn England
Amanda Fehrenbacher
Abigail Fisher
Carolyn France
Deirdre Gillen
Haily Harrison
Chrissy Heffernan
Jessica Hoyer
Ji Yeon Kim
Sasha Kreutzjans
Hyunju Lee
Kristy Li-Strand
Alyssa Mandel
Jessica Massie
Kayla McCarty

Janelle Mulherin
Mary Murphy
Patricia Murphy
Angelina Murray
Alyssa Padilla
Kayla Ryan
Nao Saeki
Noelle Scott
Sara Stephens
Amanda Teich
Theresa Villota
Stephanie Voll
Hiromi Wakako
Jennifer Weldy
Ashley Whyllly
Sarah Williams
Meredith Woehler
Kendyl Wood

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TRANSLATIONS

O Welche Lust

O what joy, the freeness of the air lifts us. Only here is there life. Our prison cells are like a tomb. Our faithful hearts trust in God's help, that God shall free us. O heaven! Salvation! What fortune and freedom!

Speak softly. Hold yourself back. (The guards) spy on us with eye and ear.

O what joy...

Hvalite Ghospoda s'nebes

Praise the Lord from the heavens. Praise Him in the highest. Alleluia.

In Stiller Nacht

In the still night, at the first watch, a voice began to lament. The night wind has sweetly and gently carried the sound to me. From bitter suffering and sadness, the heart has melted. The flowers have been moistened by my clear tears. The beautiful moon wants to set, the stars let their glitter die, they all want to weep with me. No bird-song nor joyous sounds are heard in the air. The wild animals weep with me on the rocks and in ravines.

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Ich Wollt meine Liebe

I want my love to speak itself all in one word alone; to the winds that I could confide in it, that they would carry my thoughts. They would carry my loving word to you so that you could hear it at every place. And then at night, in your slumber, your eyelids closed, my image shall be before thee in thy deepest dreams.

Sakura

Cherry blossoms, in the March sky, their fragrance fills the air. Come everyone, let's go and see the cherry blossoms.

MEN'S AND WOMEN'S CHORUSES

PROGRAM

The Beggar's Song Richard Leveridge
(1670-1758)
arr. Dean and Jean Parry

"O Welche Lust" (Prisoners Chorus from *Fidelio*) L. van Beethoven
(1770-1827)
Kevin Knust, Soloist

My Love Is Like a Rose Eugene Butler
(b. 1935)

Scarborough Fair English Folk Song
arr. John F. Wilson

O No, John! English Folk Song
arr. Dale Grotenhuis
Kelci Scott, Guest Soloist

Men's Chorus Tyler Simpson, Pianist

Hvalite Ghospoda s'nebes (Praise the Lord from the Heavens)..... Pavel Chesnokov
(1877-1944)

Ave Maria..... Francis Poulenc
(1899-1963)

In Stiller Nacht..... Johannes Brahms
(1833-1897)

Ich Wollt,' Meine Lieb Felix Mendelssohn
(1809-1847)

Sakura Japanese Folksong
arr. Samuel Adler

Alleluia, Amen.....Randall Thompson
(1899-1984)

Women's Chorus Celia Teoh, Pianist

O Praise the Lord with One Accord Francois Couperin
(1668-1733)
arr. Kenneth W. Jewell

Combined Men's and Women's Choruses

DEPARTMENT
MUSIC

WIND ENSEMBLE
**VETERAN'S DAY:
MUSIC BY
AMERICAN COMPOSERS**

Tuesday, November 11, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
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PERSONNEL

Kenneth Steinsultz, Conductor

Piccolo

Kerri Kappler

Flute

Ashley Baker*

Alyssa Kereki

Devin Haynes

Hattie Johnson

Elizabeth Stone

Oboe

Ashley Junker*

Stacey Cloum

Anna Hartig

Bassoon

Brandi David*

Daniel Wheelock*‡

Clarinet

Ben Werne*

Stephanie Myers

Ryan Persinger

Karol Farris

Janel Jett

Taylor Woodford

Cheryl Waclaw

Virginia Niese

Carrie Schindler

Bass Clarinet

Amanda Watson

Natasha Smith

Alto Saxophone

Monte Skelton*

Brian Bosley*

Tenor Saxophone

Susan Reynolds

Baritone Saxophone

Aaron Groves

Trumpet

Frank Blubaugh*

Lauren Hart*

Cassandra Weybright

Taylor Barnett

Dalton Bailey

Nick Seibert

Horn

Kendra Syversen*

Katie Dockery

Vanessa Quirarte

Caleb Gorrell

Trombone

Andrew Riederer

William Bootz†

Neil Parsons‡

Euphonium

Kristina Lu'ulua

Tuba

Katie Weihbrecht*

Joey Teubert

Percussion

Jon Kern*

Kayla Brenton

Josh Nixon

Kaitlin Gress

Brandon Hagen

William Shaltis†

Piano and Keyboard

John Posey

Harp

Erzsébet Gaál Rinne†

*Principal or Co-principal

†UE Faculty Member

‡Community Member

PROGRAM NOTES

Spin Cycle

Spin Cycle is characterized by its breathless energy and virtuosity. The score is filled with dozens of swirling melodic figures, which prompted the whimsical title. The piece is cast in three sections: fast, energetic music featuring the "spinning" figures and an insistent, syncopated repeated note figure; quieter, sustained music that takes on a more melodious quality and builds to a climax featuring trumpet fanfares and bursts of swirling woodwind figures; and finally, a recapitulation of the opening music that leads directly to an extended coda.

Spin Cycle was commissioned by H. Robert Reynolds for the University of Michigan Symphony Band. It received its premiere by that ensemble under the direction of Michael Haithcock on March 7, 2001.

Give Us This Day

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. In *For a Future to be Possible*, Vietnamese Buddhist monk Thich Nhat Hanh, premises that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and it is something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelrich* (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.

— David Maslanka

October

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14, 2000.

— Eric Whitacre

Candide Suite

This suite for concert band, adapted by Clare Grundman, is made up of five numbers from the musical *Candide*, which premiered on Broadway in 1956. The satiric novella *Candide* by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman and music by Leonard Bernstein. *Candide* as a musical has since had many reincarnations, but the sections of this suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

1. *The Best of All Possible Worlds*

Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupil (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil's responses with Pangloss's pedantic free-association explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this *is* the best of all possible worlds.

2. *Westphalia Chorale and Battle Scene*

The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The Battle Scene adroitly juxtaposes major and minor modes of material familiar from the overture.

3. *Auto-da-fé*

Candide and Doctor Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handling of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.

4. *Glitter and Be Gay*

Cunegonde, Candide's true love, has become the reigning madam in Paris, France. In a parody of "Jewel Songs" (such as that in Gounod's *Faust*), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

5. *Make Our Garden Grow*

At the conclusion of the musical, and of Voltaire's novella, Candide realizes that the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters joins in a hymn full of hope.

American Salute

Morton Gould's music is unique in its Americanism and in the seemingly endless wealth of creativity displayed by the composer. Like much of his music, *American Salute* is semi-serious in nature, and reflects Gould's uncanny skill in thematic development. Using only "When Johnny Comes Marching Home Again" for melodious resources, he contrives a brilliant fantasy. Originally written for orchestra, *American Salute* has been transcribed for band by Philip J. Lang.

The Stars and Stripes Forever

Composed in 1896 from musical ideas John Philip Sousa conceived while returning to the United States from a European vacation aboard the steam ship *Teutonic*, *The Stars and Stripes Forever* is probably the most recognized march in the world. By an act of the U.S. Congress in December 1987, it is officially the national march of the United States.

VETERAN’S DAY
MUSIC BY AMERICAN COMPOSERS
PROGRAM

Spin Cycle	Scott Lindroth (b. 1958)
Give Us This Day Short Symphony for Wind Ensemble	David Maslanka (b. 1943)
October	Eric Whitacre (b. 1970)
Candide Suite The Best of All Possible Worlds Westphalia Chorale and Battle Scene Auto-da-fé Glitter and Be Gay Make Our Garden Grow	Leonard Bernstein (1918-1990)
American Salute	Morton Gould (1913-1996)
The Stars and Stripes Forever.....	John Philip Sousa (1854-1932)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Groovy Vamp.....David Marlatt
(b. 1964)

UE Trumpet Ensemble
Timothy Zifer, Conductor
Frank Blubaugh
Taylor Barnett
Lauren Hart
Brittany Chidester
Nick Seibert
Dalton Bailey
Cassandra Weybright

Allegretto in C Minor, WoO 53.....Ludwig van Beethoven
(1770-1827)
Aaron Riedford, Piano

Must the Winter Come So Soon.....Samuel Barber
From *Vanessa* (1910-1981)

Jennifer Weldy, Mezzo-Soprano
Thomas Drury, Piano

Let Me Wander Not Unseen.....George Frideric Handel
(1685-1759)
Audrey Boutwell, Soprano
Beverly Attinger, Piano

In Forêt.....Eugène Bozza
(1905-1991)
Kendra Syversen, French Horn
Kristin Jones, Piano

Romance No. 1..... Robert Schumann
(1810-1856)

Romance No. 3.....Robert Schumann

Stacey Cloum, Oboe
Thomas Drury, Piano

Prelude BWV 535.....J. S. Bach
(1685-1750)

Jeremy Webster, Organ

Lyric Pieces, Op. 43.....Edvard Grieg
I. Butterfly (1906-1975)

Kaitlin Blacklock, Piano

Four Church Sonatas.....W. A. Mozart
Allegro (1756-1791)
Andante

Virginia Niese, Clarinet
Kristin Jones, Piano

Concertino in D Major.....J. Michael Haydn
Allegro non troppo (1737-1806)

Vanessa Quirarte, Horn
Kristin Jones, Piano

Trio for Two Oboes and English Horn.....William Presser
1. Andante (1916-2004)
2. Allegro

Stacey Cloum, Oboe
Anna Hartig, Oboe
Chloe Stanfield, English Horn

Thursday, November 13, 2008
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT RECITAL

ASHLEY JUNKER, OBOE
BEN WERNE, CLARINET

Sunday, November 16, 2008
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Sonata for Oboe and Piano, Op. 166 Camille Saint-Saëns
Andantino (1835-1921)
Ad libitum – Allegretto – Ad libitum
Molto allegro

Thomas Drury, Piano

Rhapsody for Solo Clarinet.....Willson Osborne
(1906-1979)

Divertimento for Wind Trio, Op. 37..... Malcolm Arnold
Allegro energico (1921-2006)
Languido
Vivace
Andantino
Maestoso
Piacevole

Ashley Baker, Flute

Six Metamorphosis after Ovid, Op. 49..... Benjamin Britten
Pan (1913-1976)
Phaeton
Niobe
Bacchus
Narcissus
Arethusa

Introduction et Rondo, Op. 72..... Charles Marie Widor
(1844-1937)

Kristen Jones, Piano

This recital is performed in addition to the requirements for the Bachelor of Music in Music Education degree. Ashley Junker is a student of Elizabeth Robertson, DMus. Ben Werne is a student of Thomas Josenhans, DMA.

Ushers provided by Sigma Alpha Iota ■ Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

JAZZ ENSEMBLE CONCERT

Sunday, November 16, 2008
Wheeler Concert Hall
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Timothy Zifer and Renato Butturi, Directors

JAZZ ENSEMBLE II

Saxophones

Stephanie Myers, Alto
Bethany Leist, Alto
Anna Hartig, Tenor
Kaitlin Blacklock, Tenor
Aaron Groves, Baritone

Trombones

John Sakel
Darryl Megli
Mark Myers
Ben Field

Trumpets

Nick Seibert
Dalton Bailey
Tom Hardin
Dan Schultz

Rhythm

Ian Lynch, Piano
Monte Skelton, Bass
Heidi Hebert-Lovern, Bass
Josh Nixon, Drums

JAZZ ENSEMBLE I

Saxophones

Monte Skelton, Alto
Pete Anderson, Alto
Brian Bosley, Tenor
Susan Reynolds, Tenor
Aaron Groves, Baritone

Trombones

Andy Riederer
Tina Lu'uloa
Eugene Cooper
Caleb Tomlinson

Trumpets

Lauren Hart
Jeremy Stephens
Frank Blubaugh
Cassandra Weybright
Taylor Barnett

Rhythm

John Posey, Keyboard
Kaleo Ha'o, Bass
Christopher McLaughlin, Guitar
John Kern, Drums

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

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JAZZ ENSEMBLES

PROGRAM

Jazz Ensemble II

Orilla del Mar.....	Jim Martin
Take One	Sammy Nestico
Fly Me to the Moon.....	Bart Howard arr. Sammy Nestico
Body and Soul.....	John Green arr. George Stone
Satin Doll	Duke Ellington and Billy Strayhorn arr. Mark Taylor
Milestone	Miles Davis arr. Dave Barduhn

INTERMISSION

Jazz Ensemble I

Strike Up the Band	George Gershwin arr. Sammy Nestico
The Queen Bee.....	Sammy Nestico
I Remember You	Music, Victor Schertzinger Words, Johnny Mercer arr. Roger Holmes
I'm Gonna Live 'Til I Die	John Clayton Cary Gray, Vocal Soloist
Shiny Stockings.....	Frank Foster arr. Sammy Nestico
I'll Be Around	Alec Wilder arr. Mike Tomaro
The Blues Walk	Clifford Brown arr. Michael Mossman



UNIVERSITY BAND
"A" CONCERT

Monday, November 17, 2008
Neu Chapel
7:30 p.m.



PERSONNEL

Dean Musson and Kenneth Steinsultz, Directors

Art Adye
Megan Anderson
Dalton Bailey
Ashley Baker
Taylor Barnett
Chelsea Blackburn
Katlin Blacklock
Frank Blubaugh
Jon Bolin
Brian Bosley
Amber Brandenburg
Kayla Brenton
Tiffany Britton
Rachel Burks
Rebekah Campbell
Justin Carter
Shawn Carter
Stacey Cloum
Eugene Cooper
Brandi David
Katie Dockery
Karol Farris
Caleb Gorrell
Stephanie Gosser
Katlin Gress
Andrew Grumbley
Brandon Hagen
Lauren Hart
Anna Hartig
Takayuki Hayawizu

Devin Hayes
Melissa Heckner
Heidi Herbert-Loren
Lierin Holly
Lance Hueston
Devan Jackson
Hattie Johnson
Ashley Junker
Kerri Kappler
Jon Kern
Sarah Kuehl
Bethany Leist
Patrick Litteren
Kristina Lu'ulua
Karen Markle
Laurie Mullins
Stephanie Myers
Hannah Naas
Danielle Nichols
Virginia Niese
Joshua Nixon
George Oeth
Ryan Persinger
Brent Ploughe
John Posey
Vanessa Quirarte
Jessica Ray
Matthew Reed
Andrew Riederer
Aaron Riedford

Christopher Ripple
Kelly Schallert
Carrie Schindler
Andy Scudder
Nick Seibert
Amanda Senechal
Angela Sheffler
Monte Skelton
Elizabeth Stone
Aaron Storey
MacKenzie Stunson
Kendra Syversen
Joey Teabert
Hailey Thorne
Eden Voges
Amanda Watson
Cheryl Waclaw
Trevor Weaver
Andrea Weber
Katie Weinbrecht
Ella Weise
Ben Werne
Cassandra Weybright
Janelle Wheeler
Sarah Williams
Sarina Winterrowd
Erinn Wold
Taylor Woodford
Kyle Zoll

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“A” CONCERT

PROGRAM

Awakening Hills	Richard Saucedo (b. 1968)
At a Turkish Market	William Owens (b. 1963)
As the Robin to the Meadow	Todd Stalter (b. 1966)
Alligator Alley	Michael Daugherty (b. 1954)
A+: A “Precise” Prelude and an “Excellent” March	Thomas C. Duffy (b. 1955)
Appalachian Hoedown	Scott Watson (b. 1962)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



FACULTY RECITAL
TIMOTHY ZIFER
TRUMPET

Tuesday, November 18, 2008
Wheeler Concert Hall
7:30 p.m.



TIMOTHY ZIFER, TRUMPET

PROGRAM

Two Studies for Trumpet and Guitar, Op. 72Frank Campo
1. Textures (b. 1927)
2. Rhythms

Renato Butturi, Guitar

Three MiniaturesAnthony Plog
I. Moderato (b. 1947)
II. Adagio
III. Allegro vivace

Anne Fiedler, Piano

Suite for Trumpet and MarimbaAlec Wilder
I. Fairly fast (1907-1980)
II. Languorously
III. Dotted quarter = 56-60
IV. Quarter = 80-86
V. Half note = 46
VI. With vigor

William Shaltis, Marimba

Ocho por RadioSilvestre Revueltas
(1899-1940)

Gared Crawford and Kitty Savia, Violin

Jennifer Wingert, Cello

Lee Veazey, Bass

Thomas Josenhans, Clarinet

Edwin Lacy, Bassoon

William Shaltis, Percussion

Eric Garcia, Conductor

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Violin Concerto in E Minor, Op. 64.....Felix Mendelssohn
3rd movement (1809-1847)

Fatima Tsz Hei Chan, Violin
Kristin Jones, Piano

Echo.....Paul Hindemith
(1895-1963)

Stephanie Voll, Mezzo-Soprano
Aaron Riedford, Piano

Lullaby for a Lost Child.....Thomas Pasatieri
(b. 1945)

Courtney Vaal, Soprano
John Posey, Piano

Ballade des gros dindos.....Emmanuel Charbrier
(1841-1894)

Sasha Kreutzjans, Mezzo-Soprano
Aaron Riedford, Piano

Sonata in F.....Johann Ernst Galliard
Largo (1687-1749)
Allegro

Brandi David, Bassoon
Kristin Jones, Piano

Sonata No. 2 in G-Sharp Minor, Op. 19.....Alexander Scriabin
Andante (1872-1915)

John Posey, Piano

Visions Fugitives, Op. 22.....Sergei Prokofiev
14. Feroce (1891-1953)

Theodore Zajler, Piano

Frogs.....Keiko Abe
(b. 1937)

John Kern, Marimba

Thursday, November 20, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT
MUSIC

UE PIANO SERIES
THOMAS DRURY
and
ROBERT NICHOLLS

Saturday, November 22, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

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THOMAS DRURY and ROBERT NICHOLLS

PROGRAM

Visions de l'Amen.....	Olivier Messiaen (1908-1992)
1. Amen de la création	
2. Amen des étoiles, et la planète à l'anneau	
3. Amen de l'agonie de Jésus	
4. Amen du désir	
5. Amen des anges, des saints, du chant des oiseaux	
6. Amen du jugement	
7. Amen de la consummation	

PROGRAM NOTES

Visions de l'Amen

1. *Amen of the Creation*

"'Amen, so be it!' God said, 'Let there be light!' And there was light!" (Genesis)
The first piano has a double rhythmic pedal point in bell sounds and non-invertible rhythms, which are augmented or diminished with each repetition. The second piano expresses the theme of Creation, the main theme of the work, in grand and solemn chords. The whole piece is a crescendo. It begins absolutely pianissimo in the mystery of that primeval nebula that already contains the potential of light. All the bells quiver in this light – light and therefore life.

2. *Amen of the Stars, of the Ringed Planet*

A savage and brutal dance. The stars, suns, and Saturn, the planet with its multi-colored ring, rotate violently. "God called them, and they said, 'Amen, here we are!'" (Baruch) The second piano exposes the theme of the planet's dance. This theme begins with five notes, which are the substance of the piece. First development: below the poly modal swirling of the first piano, the second alters the rhythm and changes in sudden leaps the compass of the first five notes of the theme. Second development: the opening fragment by elimination, in retrograde and forward movement. A third development is superimposed: the first piano has the fragment as a rhythmic pedal point; the second piano has the fragment with changes in register. A varied recapitulation of the planet's dance follows. All these mixed movements evoke the life of planets and the wonderful rainbow that colors the ring around Saturn.

3. *Amen of the Agony of Jesus*

Jesus suffers and weeps. "My father, if it be possible, let this cup pass from me: nevertheless, not as I will, but as Thou wilt." (St. Matthew) He accepts. Thy will be done, Amen. Jesus is alone in the Garden of Gethsemane, face to face with his agony. Three musical motifs: (1) the curse of the Father on the sins of the world that Jesus represents at this moment; (2) a cry! a rhythmic and expressive grouping: anacrusis-accent-termination; (3) a heart-rending lament on four notes variously rhythmized. Recall of the theme of Creation. A long silence, broken by some pulsations, evokes the suffering of this hour: an unspeakable suffering only slightly expressed by the sweating of blood.

4. *Amen of Desire*

There are two themes of desire. The first, slow, ecstatic, and yearning with deep tenderness; already the peaceful perfume of paradise. The second is extremely passionate; here the soul is torn by terrible love that appears carnal (see the "Song of Songs"), but there is nothing carnal about it, only a paroxysm of the thirst of love. The two principal voices seem to merge into each other, and nothing remains but the harmonious silence of heaven.

5. *Amen of the Angels, Saints, and Birdsong*

Song of the purity of the saints: Amen. The exultant calling of the birds: Amen. "The angels fall prostrate before the throne: Amen." (Revelation) First the song of the angels and saints stripped of inessentials and very pure. Then a middle section based on birdsong, giving rise to more brilliant keyboard writing. These are true songs of nightingales, blackbirds, finches, and blackcaps mingled in a turbulent yet smiling mixture. Varied recapitulation of the song of saints, with a non-reversible rhythmic canon arranged on three planes. A short coda based on birdsong.

6. *Amen of Judgement*

Three notes frozen like the bell of evidence. "In verity, I say to you, Amen. Accused, get thee hence!" (St. Matthew) An intentionally short and harsh piece.

7. *Amen of the Consummation*

Consummation, paradise. The life of the bodies in glory, in a carillon of light, "the shining light that shineth more and more." (Prophets) Amen. The second piano takes up the theme of Creation and makes of it a long chorale of glory. The first piano surrounds the second (in the very low and very high registers together) with a ceaseless carillon of chords and brilliant, scintillating rhythms, in ever closer rhythmic canons; precious stones of the apocalypse ring, collide with, dance, color and perfume the light of life.

Visions de l'Amen was conceived and written for two pianos, demanding from these instruments their maximum force and diversity of sounds. I have entrusted the rhythmic difficulties, clusters of chords, all that is velocity, charm, and tone quality to the first piano. I have entrusted the principal melody, thematic elements, and all that expresses emotion and power to the second piano.

— Olivier Messiaen

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

MATTHEW WILLIAMS, CELLO

KRISTIN JONES, PIANO

Sunday, November 23, 2008

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Sonata for Violoncello and Piano, Op. 40.....Dmitri Shostakovich
I. Allegro non troppo (1906-1975)

Elégie, Op. 24Gabriel Fauré
(1845-1942)

This performance is dedicated to the memory of my great-grandmother.

Sonate für Violoncello Solo, Op. 25, No.3.....Paul Hindemith
I. Lebhaft, sehr markiert (1895-1963)
II. Mäßig schnell, Gemächlich
III. Langsam
IV. Lebhaft Viertel
V. Mäßig schnell

Matthew Williams performs this recital in partial fulfillment of the Bachelor of Music in Music Education degree. He is a student of Jennifer Wingert.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
HANNAH NAAS, PIANO

Sunday, November 23, 2008
Wheeler Concert Hall
2:30 p.m.

PROGRAM

La plus que lente, L. 121 Claude Debussy
Sarabande (from *Pour le Piano*) (1862-1918)

Six Variations in F Major on
"Salve tu, Domine," K. 398 Wolfgang Amadeus Mozart
..... (1756-1791)

Ballade in D Minor, Op. 10, No. 1 Johannes Brahms
..... (1833-1897)

*Hannah Naas performs this recital in partial fulfillment of the
Bachelor of Music in Music Education degree. She is a student of Anne Fiedler.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

MILTON Z. TINKER MEMORIAL CONCERT

Sunday, November 23, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

University of Evansville Chapter
American Guild of Organists
in cooperation with the
Evansville Chapter
American Guild of Organists

present the

MILTON Z. TINKER
MEMORIAL CONCERT

PROGRAM

Fantasy in G Minor, S. 542.....Johann Sebastian Bach
(1685-1750)

Matthew Vanover, Organ

Sonata No. 2 in G-sharp Minor, Op. 19Alexander Scriabin
I. Andante (1872-1915)

John Posey, Pianist

Prelude and Fugue in G Minor, S. 535.....J.S. Bach

Jeremy Webster, Organist

Symphonie II in D.....Charles-Marie Widor
VI. Finale (1844-1937)

Michael Salazar, Organ

INTERVAL

Jerusalemarr. Michael McGlynn

One of the seventeenth century Irish Kilmore carols, the text was reputedly written by an English Catholic priest on the day of his martyrdom in 1601. The chorus is arranged in a style known as heterophony, still practiced today in the Western Isles of Scotland.

PERSONNEL

Mt. Vernon High School Chamber Choir

Dana Taylor, Conductor

Cassy Anderson
Ellen Bean
Josie Brown
Ashley Criswell
Amanda Deig
Kate Higgins
Carynn Koch

Abby Lahmann
Amelia Mader
Jessica McKinney
Michele Rose
Amy Seifert
Sidney Shripka
Stephanie Smith

Kaci Turner
Tiffany Winternheimer

Signature School String Orchestra

Becky Simpkins, Conductor

Violin

Sam Barnett
Evan Brizius
Julia Kim
Jacob Todd
Ali Renschler
Angela Jordan

Viola

Douglas Sullivan
Samyueh Subramanian
Norman Charles

Cello

Clayton Brown
Christina Krawec
Guanchen Liu

Bass

Kane Stratman

Flute

Charlotte Roth

Oboe

Rachel Erkill

Clarinet

Henry Mauer
Dorothy Sibrel

Bassoon

Edwin Lacy

French Horn

Alex Schnautz

Jordan Knudson, a Signature School alumnus, has studied guitar with Preston Carter and has been mentored by Renato Butturi. He currently lives in Chicago where he studies with international performer Norman Ruiz. He has played in master classes by David Russell, Oman Kaminsky, Pavel Steidl, Jerome Ducharme, and Fareed Hawk. In addition to performing, Knudson has composed works that have been performed in the United States and Spain.

MILTON Z. TINKER

Milton Z. Tinker was born near Kingsville, Ohio, on June 25, 1834, and died on November 26, 1914. He came to Evansville in 1867 and worked as superintendent of music in the Evansville schools for 47 years.

Tinker created a rigorous music curriculum for the Evansville schools. He was a much loved and respected teacher. After his death on Thanksgiving day of 1914, Evansville citizens banded together to raise money for a large pipe organ which was later installed in Evansville's newly constructed Soldiers' and Sailors' Memorial Coliseum and dedicated on November 18, 1919.

While raising funds for the organ, the *Evansville Courier* boldly proclaimed on April 10, 1917: "That the citizens of Evansville should unite in doing him honor, is but natural; that they should seek to keep his memory in the minds of the rising generation is but right. The organ in the Coliseum, which will be known as the Tinker Memorial Organ, is but a fitting tribute [to] the man whose energy and talent have placed Evansville in the place she occupies today in the musical world."

Congaudeant cathoici12th Century Benedictus Trope

From a Vigil and Feast of St. James, this work is probably the most famous polyphonic piece of music from the Codex Calixtinus discovered in Compostela, Spain. It is the only piece of the codex that is scored for three voices, and is one of the earliest known examples of a three-voice vocal texture.

Sweet Hour of PrayerSacred Harp

Sweet Hour of Prayer grows out of the Southern Gospel tradition commonly known as the Sacred Harp. The term “sacred harp” refers to the human voice – that is, the musical instrument we were given at birth. That this repertoire is commonly known as the Sacred Harp stems from its being published in song-books of that name.

Mt. Vernon High School Chamber Choir

Deep RiverAfrican-American Spiritual

Concerto for Guitar and OrchestraMario Castelnuovo-Tedesco
(1895-1968)

Signature School String Orchestra
Jordan Knudson, Guitar

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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FIRST TUESDAYS CONCERT SERIES

DEPARTMENT MUSIC

MINIMAL AMERICA

Tuesday, December 2, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MINIMAL AMERICA

PROGRAM

China Gates (1977)John Adams
(b. 1947)

Anne Fiedler, Piano

Rhythm Song (1981)Paul Smadbeck
(b. 1955)

William Shaltis, Marimba

Greg Jukes, Marimba

Remarks by William Bootz

In C (1964)Terry Riley
(b. 1935)

Kelly Sulick, Flute

Thomas Josenhans, Clarinet

Kenneth Steinsultz, Euphonium

Jennifer Wingert, Cello

William Shaltis, Marimba

Greg Jukes, Vibraphone

Douglas Reed, Accordion

Garnet Ungar, Piano

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

La Zingara.....Gaetano Donizetti
(1797-1848)

Kelci Scott, Soprano
Michael Salazar, Piano

Violin Concerto, No. 2 in D Minor, Op. 22.....Henryk Wieniawski
II. "Romance": Andante non troppo (1835-1880)

David Riedford, Violin
Joshua Riedford, Piano

Après un Rêve.....Gabriel Fauré
(1845-1924)

Kayla Ryan, Soprano
Rob Hutchison, Piano

Va go dendo.....George Frideric Handel
(1685-1759)

Amber Brandenburg, Voice
Beverly Attinger, Piano

Après un Rêve.....Gabriel Fauré
(1845-1924)

A. Caroline Buckman, Mezzo-Soprano
Kristin Jones, Piano

Ombra mai fu.....George Frideric Handel
(1685-1759)

Amber Carter, Soprano
Kristin Jones, Piano

Widmung.....Robert Schumann
(1810-1856)

Maria Bernardin, Voice
Kristin Jones, Piano

Fantasy in G Minor, BWV 542.....Johann Sebastian Bach
(1685-1750)

Matthew D. Vanover, Organ

Prelude, BWV 535.....Johann Sebastian Bach
(1685-1750)

Jeremy Webster, Organ

What good would the moon be.....Kurt Weill
From *Street Scene* (1900-1950)

Joanne Cobar, Soprano
Matthew Vanover, Piano

Concerto No. 3 in B Minor, Op. 61.....Camille Saint-Saëns
I. Allegro non troppo (1835-1921)

Elizabeth Grondin, Violin
Matthew Vanover, Piano

Thursday, December 4, 2008
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata for Trumpet and Piano.....Norman Dello Joio
Tema (1913-2008)
Var. I
Var. II

Lauren Hart, Trumpet
Kristin Jones, Piano

Partita in A Minor.....Johann Sebastian Bach
Allemande (1685-1750)

Kellie Schallert, Flute

Postcards.....Anthony Plog
I. Moderato (b. 1947)

Cassandra Weybright, Trumpet

Hasse Suite.....Johann Adolph Hasse
II. Arietta (1699-1783)
I. Passepied

Andrew Riederer, Trombone
Michael Salazar, Piano

Souvenir de Madrid.....Pedro Soler
(1810-1850)

Anna Hartig, Oboe
Rose Hartig, Piano

Concerto for Alto Saxophone and Wind Ensemble.....Ingolf Dahl
I. Recitative (1912-1970)

Brian Bosley, Alto Saxophone
Thomas Drury, Piano

Sarabande et Rigaudon.....Jean Clergue
(1896-1969)

Taylor Barnett, Trumpet
Kristin Jones, Piano

Concerto in G Major.....Wolfgang Amadeus Mozart
Allegro maestoso (1756-1791)

Kerri R. Kappler, Flute
Kristin Jones, Piano

Thursday, December 4, 2008
Neu Chapel
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

AMANDA FEHRENBACHER, PIANO

Saturday, December 6, 2008
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Sonata in B-flat Major, K. 550 Domenico Scarlatti
(1685-1757)

Songs Without Words. Felix Mendelssohn
Op. 67, No. 1 in E-flat Major, Andante (1809-1847)
Op. 102, No. 3 in C Major, Presto

Préludes, Bks I and II Claude Debussy
Hommage à S. Pickwick Esq. P.P.M.P.C (1862-1918)
La fille aux cheveux de lin
La danse de Puck

*Amanda Fehrenbacher performs this recital in partial fulfillment of the requirements
for a Bachelor of Music in Music Education and Music Therapy degree.
She is a student of Garnet Ungar.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



**STRING ENSEMBLE
HORN CHOIR
TRUMPET ENSEMBLE**

Saturday, December 6, 2008
Wheeler Concert Hall
2:30 p.m.



PERSONNEL

String Ensemble

Eric Garcia, Conductor

Violin I

Elizabeth Grondin
Alayna Faulkenberg
Daryl Repuelo
David Riedford

Cello

Matt Williams
Burgandy Slaughter
Justin Carter

Violin II

Fatima Chan
Abby Carrasco
Eliza Turbyfill

Bass

Kaleo Ha'o
Chris Doran
Heidi Herbert-Lovern

Viola

Heather Smyser
Mariah Smith

Horn Choir

Erin Schmidt, Director

Caleb Gorrell
Dominic Huether
Vanessa Quirarte
Kendra Syversen
Veronica Zorn

Trumpet Ensemble

Timothy Zifer, Director

Dalton Bailey
Taylor Barnett
Frank Blubaugh
Brittany Chidester
Lauren Hart
Nick Seibert
Cassandra Weybright

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

STRING ENSEMBLE, HORN CHOIR, and TRUMPET ENSEMBLE

PROGRAM

- Eine kleine Nachtmusik, K. 525..... W.A. Mozart
I. Allegro (1756-1791)
II. Romance – Andante
III. Menuetto – Trio
IV. Allegro

String Ensemble

- Brahms Hungarian Dance No. 5 Johannes Brahms
(1833-1897)
arr. Carolyn White
Lee Veazey, Kaleo Ha'o, Chris Doran, Heidi Herbert-Lovern

- La Chasse Nikolai Tcherepnine
(1873-1945)

- Quartet for Horns (based on Motives by Wagner)..... Max Pottag
(1876-1970)

- Fripperies, Volume 2..... Lowell Shaw
No. 5 – Beguine (b. 1930)
No. 6 – Medium Fast
No. 8 – Barbershop

Horn Choir

- The Canterbury Flourish..... Gordon Jacob
(1895-1984)

- Sonatina..... Anthony Donato
I. Moderately fast, with vigor (1909-1990)
II. Slowly
III. Briskly

- Sonoran Desert Harmonies Eric Ewazen
(b. 1954)

- Groovy Vamp David Marlatt
(b. 1964)

Trumpet Ensemble

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

WIND CHAMBER
ENSEMBLE

Saturday, December 6, 2008
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission ... Sacred Trust

PERSONNEL

Clarinet Ensemble

Thomas Josenhans, Director

Mary Ann Decker

Anna Hartig

Janel Jett

Stephanie Myers

Virginia Niese

Mindy Owen

Carrie Schindler

Amanda Watson

Ben Werne

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WIND CHAMBER ENSEMBLE

PROGRAM

Trio for Two Oboes and English Horn William Presser
I. Andante (1916-2004)

II. Allegretto
III. Allegro

Stacey Cloum, Anna Hartig, Oboe
Chloe Stanfield, English Horn
Coached by Elizabeth Robertson

Vienna Baroque Suite Paul Schwartz
Marsch (b. 1958)
Gigue arr. David Hite

Overture to the Barber of Seville Gioachino Rossini
(1792-1868)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



PERCUSSION ENSEMBLE

Saturday, December 6, 2008
Wheeler Concert Hall
6:00 p.m.



PERSONNEL

William Shaltis, Director

Kayla Brenton
Michael French (guest)
Kaitlin Gress
Brandon Hagen
Jon Kern
Jarrel Longino
Stephen Mills
Josh Nixon

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PERCUSSION ENSEMBLE
BONHAM

PROGRAM

G-Spot Tornado.....	Frank Zappa (1940-1993) arr. Doug Wallace
Theatric No. 4	Casey Cangelosi (b. 1982)
Suite for Solo Drumset and Percussion Ensemble	David Mancini (b. 1952)
Jon Kern, Drumset	

BRIEF INTERMISSION

Four on the Floor.....	Jeffrey Peyton (b. 1962)	
Bonham	Christopher Rouse (b. 1949)	20)
Brandon Hagen, Drumset		)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

VANESSA QUIRARTE, HORN

KENDRA SYVERSEN, HORN

KRISTIN JONES, PIANO, ORGAN

Sunday, December 7, 2008

Wheeler Concert Hall

Noon

PROGRAM

Laudatio.....Bernard Krol
(b. 1920)

Kendra Syversen

Jesu, Joy of Man's Desiring.....J.S. Bach
(1685-1750)

Vanessa Quirarte, Horn
Kristin Jones, Organ

Horn Sonata.....Ludwig von Beethoven
Mvt. I (1770-1827)

Kendra Syversen, Horn
Kristin Jones, Piano

Concertino in D MajorJ. Michael Haydn
Mvt. I – Larghetto (1737-1806)
Mvt. II – Allegro non troppo

Vanessa Quirarte, Horn
Kristin Jones, Piano

En ForetEugene Bozza
(1905-1991)

Kendra Syversen, Horn
Kristin Jones, Piano

ReveriesAlexander Glazanov
(1865-1936)

Vanessa Quirarte, Horn
Kristin Jones, Piano

TranenPytor Tchaikovsky
(1840-1893)

Sound the Trumpet.....George Frideric Handel
(1685-1759)

Kendra Syversen, Horn
Vanessa Quirarte, Horn
Kristin Jones, Piano

Vanessa Quirarte performs this recital in partial fulfillment of the Bachelor of Music in Music Therapy degree. Kendra Syversen performs this recital in addition to the requirements of the Bachelor of Arts degree in music. Both are students of Erin Schmidt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

FLUTE ENSEMBLE

Sunday, December 7, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Flute Ensemble

Kelly Sulick, Director

Ashley Baker
Devin Haynes
Kerri Kappler
Alyssa Kereki
Bethany Leist
Kellie Schallert
Elizabeth Stone

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FLUTE ENSEMBLE

PROGRAM

Grand Trio in B Minor, Opus 90.....Friedrich Kuhlau
I. Allegro non tanto (1786-1832)

Ashley Baker, Devin Haynes, Kellie Schallert

Duet Number TwoAntoine Berbiguier
I. Andantino (1782-1838)
II. Allegretto

Bethany Leist, Elizabeth Stone

Trios in RagHasso G. Petri
The Song of the Tipplers (b. 1927)
The Three Stutterers

Alyssa Kereki, Bethany Leist, Elizabeth Stone

Clandestine VariationMike Mower
(b. 1958)

Kerri Kappler, Alyssa Kereki

Suite ItalienneYvonne Desportes
I. Roma (1907-1993)

Ashley Baker, Devin Haynes, Kerri Kappler, Kellie Schallert

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

HOLIDAY POPS

Tuesday, December 9, 2008
Eykamp Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

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A CHRISTMAS FESTIVAL

Audience Sing-Along

Joy to the world, the Lord is come; let earth receive her King. Let every heart, prepare Him room, and heaven and nature sing, and heaven and nature sing, and heaven and heaven and nature sing.

Deck the hall with boughs of holly, Fa la la la la, la la la la. 'Tis the season to be jolly, Fa la la la la, la la la la. Don we now our gay apparel, Fa la la la la, la la la la. Toll the ancient yuletide carol, Fa la la la la, la la la la.

God rest ye merry gentlemen let nothing you dismay. Remember Christ our Savior was born on Christmas day, to save us all from Satan's pow'r when we were gone astray. Oh tidings of comfort and joy, comfort and joy. Oh tidings of comfort and joy.

Orchestra Interlude

Hark the herald angels sing, "Glory to the newborn King; peace on earth and mercy mild, God and sinners reconciled!" Joyful, all ye nations rise, join the triumph of the skies; with angelic hosts proclaim, "Christ is born in Bethlehem!" Hark, the herald angels sing, "Glory to the newborn King."

Silent night, holy night, all is calm, all is bright, 'round yon Virgin mother and child. Holy infant so tender and mild, sleep in heavenly peace, sleep in heavenly peace.

Dashing through the snow, in a one horse open sleigh, o'er the fields we go, laughing all the way. Bells on bobtail ring, making spirits bright; what fun it is to ride and sing a sleighing song tonight. Oh, jingle bells, jingle bells, jingle all the way; oh, what fun it is to ride in a one-horse open sleigh, hey! Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one-horse open sleigh.

Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one-horse open sleigh, hey! Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one horse open sleigh.

Orchestra Interlude

Orchestra and Choirs

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UNIVERSITY CHOIR

Dennis Malfatti, Conductor

Matthew Vanover, Accompanist

Alyssa Furling
Ashley Junker
Brittany Drossart
Courtney Vaal
D.W. Williams
Daniel Schroeder
Heather Smyser
Isaac Jones
Jesse Brown
Jessica Treberg

John Dreher
Michelle Nuti
Stephanie Sullivan
Taj Stephens
Tyler Simpson
Amber Carter
Aria Bonsignore-Berry
Ellen Welcher
Erin Copeland
Greg Engleman

Gretchen Otness
Kelci Scott
Kerri Kappler
Maria Bernardin
Michael Hopper
Michael Salazar
Patrick Ritsch
Richard Sears
Stephen Spinks

MEN'S CHORUS

Dennis Malfatti, Conductor

Tyler Simpson, Rehearsal Accompanist

Coleman Alguire
Carson Brock
Kevin Brunacini
Ryan Cramer
Daniel David

Frank Garrett
Kevin Knust
Patrick Litteken
Shane Martin
Ben Menke

Kyle Picha
Nicholas Springman
Jeremy Webster
Theodore Zajler

WOMEN'S CHORUS

Dennis Malfatti, Conductor

Celia Teoh, Accompanist

Jessica Allen
Samantha Aneson
Victoria Apodaca
Katie Betts
Stephanie Bigelow
Audrey Boutwell
Merrill Bradford
Amber Brandenburg
Brittany Brazinski
Caroline Buckman
Kyrstyn Burns
Julia Bynum
Cassandra Christ
Anna Christianson
Joanne Cobar
Kelly Couchman
Jessica David
Kelsey Davis

Kiley Eberhard
Carly Ebertz
Carolynn England
Amanda Fehrenbacher
Abigail Fisher
Carolyn France
Deirdre Gillen
Chrissy Heffernan
Jessica Hoyer
Ji Yeon Kim
Sasha Kreutzjans
Hyunju, Lee
Kristy Li-Strand
Alyssa Mandel
Jessica Massie
Kayla McCarty
Janelle Mulherin
Patricia Murphy

Mary Murphy
Angelina Murray
Alyssa Padilla
Kayla Ryan
Nao Saeki
Noelle Scott
Sara Stephens
Amanda Teich
Theresa Villota
Stephanie Voll
Hiromi Wakako
Jennifer Weldy
Ashley Whyllly
Sarah Williams
Meredith Woehler
Kendyl Wood

UNIVERSITY SYMPHONY ORCHESTRA

Eric Garcia, Conductor

Violin I

Elizabeth Grondin,
Concertmaster
Alayna Faulkenberg
Nicole Latienge
David Riedford
Michelle Miller
Sam Knapp

Violin II

Fatima Chan*
Daryl Repuelo
Kelsey Shantz
Andrea Solomonson
Eliza Turbyfill
Abby Carrasco

Viola

Heather Smyser*
Mariah Smith
Stephanie Voll

Cello

Loren Veazey*
Kate Chybowsky
Matt Williams
Burgandy Slaughter
Courtney Cochran
Justin Carter

Bass

Kaleo Ha'o*
Chris Doran
Heidi Herbert-Lovern

Flute

Ashley Baker*
Kellie Schallert
Kerri Kappler

Oboe

Ashley Junker*
Stacey Cloum
Chloe Stanfield

Clarinet

Ben Werne*
Stephanie Myers
Brian Bosley

Bassoon

Brandi David*
Edwin Lacy†

Saxophone

Monte Skelton

Horn

Kendra Syversen*
Caleb Gorrell
Vanessa Quirarte
Katie Dockery

Trumpet

Frank Blubaugh*
Cassandra Weybright
Lauren Hart

Trombone

William Bootz*†
Kenneth Steinsultz†
Neil Parsons†

Tuba

Joey Tuebert

Percussion

Kayla Brenton
Brandon Hagen
John Kern
Joshua Nixon

*Principal Player

†UE Faculty Member or Guest

HOLIDAY POPS

PROGRAM

Hark! The Herald Angels Sing Mendelssohn
(1809-1847)

There Shall a Star from Jacob Come Forth Mendelssohn
University Symphony Orchestra
University Choir, Men's Chorus, Women's Chorus

O Tannenbaum Traditional
The Sleep of the Child Jesus..... arr. Edwin Fissinger
What Sweeter Music John Rutter
(b. 1945)

University Choir, Men's Chorus, Women's Chorus
Celia Teoh and Matthew Vanover, Accompanists

Mary Had a Baby arr. William Dawson
Kelci Scott, Soloist

Ding Dong! Merrily on High arr. Carolyn Jennings
University Choir

Nutcracker Suite (Tchaikovsky) Duke Ellington,
III. Dance of the Floreadors (1899-1974)
(Waltz of the Flowers) Billy Strayhorn
IV. Sugar Rum Cherry arr. Jeff Tyzik
(Dance of the Sugar Rum Fairy)
V. Peanut Brittle Brigade
(March)

University Symphony Orchestra

A Christmas Festival (Audience Sing-Along)..... Leroy Anderson
(1908-1975)

University Symphony Orchestra, Choirs, Audience

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL

JENNIFER WINGERT
CELLO

Tuesday, January 13, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

JENNIFER WINGERT, CELLO

ANNE FIEDLER, PIANO

THOMAS DRURY, PIANO

THOMAS JOSENHANS, CLARINET

PROGRAM

Ballad – Andantino grazioso (world premiere)Marius Herea
Largo “Françoise Dorléac” (b. 1969)

Sonata for Violoncello and Pianoforte, Op. 102, No. 1Ludwig van Beethoven
Andante – Allegro vivace (1770-1827)
Adagio – Tempo d’andante – Allegro vivace

Trio for Piano, Clarinet, and Violoncello in A Minor, Op. 114.....Johannes Brahms
Allegro (1833-1897)
Adagio
Andantino grazioso
Allegro

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL
RENATO BUTTURI
GUITAR
GREGORY B. RIKE
TENOR

Tuesday, January 20, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

NOTES AND TRANSLATIONS

Dichterliebe, Op. 48, Nos. 1-4, 7 (A Poet's Love)

Dichterliebe and *Frauenliebe und leben* are the only two groups of songs that Schumann considered to be cycles. These two cycles were composed within several months of each other and have thematic links that run through the songs. The poems in *Dichterliebe* sketch a story of unhappy love, the betrayal of the poet by his lover. For his texts, Schumann chose poems from Heine's *Lyrisches Intermezzo* (1823), a collection of poems written after Heine's cousin Amalie had reportedly rejected him for another lover, whom she married. The principal theme running through Heine's work is unrequited love – often nostalgic, often bitter.

1. Im wunderschönen Monat Mai
(In the wondrously beautiful month of May)

In the wondrously beautiful month of May,
When all the buds burst open
Then in my heart
Love unfolded too.
In the wondrously beautiful month of May,
When all the birds sang, Then I confessed to her
My longing and my desire.

2. Aus meinen Tränen spriessen
(Out of my tears go forth)

Out of my tears go forth
Many flowers in bloom.
And my sighs become
A choir of nightingales.
And if you are fond of me, little one,
I will give you all the flowers,
And before your window shall ring
The song of the nightingale.

3. Die Rose, die Lilie, die Taube
(The rose, the lily, the dove)

The rose, the lily, the dove, the sun,
I loved them once all with the rapture of love.
I love them no more, I love alone
The little one, the fine, the pure, the only one.
She herself, the well of all love
Is rose and lily and dove and sun,
I love alone the little one,
The fine, the pure, the only one!

4. Wenn ich in deine Augen seh'
(When I looked into your eyes)

When I look into your eyes,
Then all my grief and sorrow vanish;
But when I kiss your lips,
I become all well again.
When I lean on your breast,
I feel the joy of heaven descending;
But when you say: I love you!
Then I must weep bitterly.

7. Ich grolle nicht (I bear no grudge)

I bear no grudge, even though my heart may
break,
Eternally lost love! I bear no grudge.
Though you are shining in you diamonds'
splendour,
No ray falls into the darkness of your heart,
I've known it well for a long time.
I bear no grudge, even though my heart may
break.
For I saw you in my dream.
And I saw the darkness in you heart,
And saw the snake that feeds upon your heart,
I saw, my love, how utterly wretched you are.

A Young Man's Exhortation

Finzi's working life was 1920 to 1956. Vocal music comprises roughly two thirds of Finzi's output, and of some 60 songs for solo voice and piano, over half are settings of poems by Thomas Hardy. The ten songs of *A Young Man's Exhortation* are divided into two equal parts, each headed by an inscription in the Latin of the vulgate – Mane floreat, et transeat (Psalm 89 [Psalm 90 of the King James Bible], "In the morning it flourisheth and groweth up") and Vespere decidat, induret, et arescat (ibid., "In the evening it is cut down, and withereth"). Composed between 1926 and 1929, the songs were published in 1933 – the year of his marriage to artist Joyce Black – the only one of Finzi's vocal collections intended as a cycle. We will be performing songs 1 and 4 from Part I and songs 2 and 5 from Part II.

Letters from Composers

The cycle *Letters from Composers* was written for and dedicated to tenor Vern Sutton and guitarist Jeffrey Van. The texts are letters or fragments of letters written by Chopin, Mozart, Schubert, Bach, Debussy, Puccini, and Schumann. They reveal a wide range of problems, having almost no relevance to their compositional careers: illness, anger, loneliness, penury, love, even happiness. Dominick Argento's settings show his clear understanding of each composer's expressive style. We are performing three of the letters this evening.

Bach, in the baroque form of address required in his time, writes to the town council of Leipzig to beg the redressing of a grievance; a prominent local businessman has married out of town and thus cheated Bach of his fee as organist for the ceremony, which should have taken place in St. Thomas' church. Argento gives the song recitative, inversions, canons, and augmentation, a veritable baroque delight.

Debussy is writing to a friend, near the end of his life, who is wracked with brain cancer and despairing of the futility of World War I, which rages on in Europe in this setting. Argento eschews the use of bar lines and rarely has the singer and guitarist together, rather, the instrument comments on the words, giving emphasis to the prose.

Lastly, a love song: **Robert Schumann** to Clara, his wife-to-be. Some of us, had we received and read this letter, might have had second thoughts about the marriage. Schumann takes Pygmalion-like credit for making his bride worthy of his hand. Argento has given us a beautiful setting that could certainly stand on its own in a recital program.

RENATO BUTTURI, GUITAR
 GREGORY B. RIKE, TENOR
 TIMOTHY ZIFER, TRUMPET
 GARNET UNGAR, PIANO
 DIANE PULTE, MEZZO SOPRANO

PROGRAM

Im wunderschönen Monat Mai.....	Robert Schumann
Aus meinen Tränen spriessen	(1810-1856)
Die Rose, die Lilie, die Taube	
Wenn ich in deine Augen seh'	
Ich grolle nicht	
from <i>Dichterliebe</i>	
Café 1030	Astor Piazzolla
	(1921-1992)
A Young Man's Exhortation.....	Gerald Finzi
Her Temple	(1901-1956)
The Sigh	
The Dance Continued	
from <i>A Young Man's Exhortation</i>	
Texture.....	Frank Campo
Rhythms	(b. 1927)
Johann Sebastian Bach – to a town council.....	Dominick Argento
Claude Debussy – to a friend	(b. 1927)
Robert Schumann – to his fiancée	
from <i>Letters from Composers</i>	
Take Me as I Am	Frank Wildhorn
from <i>Jekyll and Hyde</i>	(b. 1959)
I Remember It Well	Frederick Loewe
from <i>Gigi</i>	(1901-1988)
You Are Love	Jerome Kern
from <i>Showboat</i>	(1885-1945)

Ushers provided by Sigma Alpha Iota
 Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

JUNIOR RECITAL
JOHN POSEY, PIANO

Sunday, January 25, 2009
Wheeler Concert Hall
2:30 p.m.

PROGRAM

Sonata in E-flat Major, Op. 7Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo, con gran espressione
Allegro
Rondo. Allegretto e grazioso

INTERMISSION

Prelude and Fugue in D Minor, WTC IIJohann Sebastian Bach
(1685-1750)

Les sons et les parfums tournent dans l'air du soir.....Claude Debussy
from *Préludes, Bk. II* (1862-1918)

Sonata No. 2 in G-sharp Minor, Op. 19Alexander Scriabin
Andante (1872-1915)
Presto

*John Posey performs this recital in partial fulfillment of the Bachelor of Music degree
in performance. He is a student of Garnet Ungar.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



FACULTY RECITAL
WILLIAM SHALTIS
PERCUSSION

Tuesday, January 27, 2009
Wheeler Concert Hall
7:30 p.m.



WILLIAM SHALTIS, PERCUSSION

PROGRAM

China GatesJohn Adams
(b. 1947)
trans. Jukes/Shaltis
Gregory Jukes, Vibraphone
William Shaltis, Vibraphone

Variations on a Lost Love.....David Maslanka
(for marimba) (b. 1943)

1+1Philip Glass
(for amplified tabletop) (b. 1937)

Between the Essence and Descent.....Chad Rehmann
(for timpani) (b. 1981)

Cheating, Lying, StealingDavid Lang
(b. 1957)

Jennifer Wingert, Cello
Thomas Josenhans, Bass Clarinet
Thomas Drury, Piano
William Shaltis, Percussion
Eric Garcia, Brake Drum
Gregory Jukes, Brake Drum

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



GUEST RECITAL

QUINK VOCAL ENSEMBLE

SACRED AND PROFANE

Sunday, February 1, 2009
Wheeler Concert Hall
2:00 p.m.



SACRED AND PROFANE

QUINK VOCAL ENSEMBLE

MARJON STRIJK

MARIETTE OELDERIK

ELSBETH GERRITSEN

HARRY VAN BERNE

KEES JAN DE KONING

PROGRAM

- Kyrie William Byrd
from *Missa Sine Nomine* à 4 (1543-1623)
- Save me, o Lord Robert Johnson
Partsong à 5 (c. 1583-1633)
- Gloria William Byrd
from *Missa Sine Nomine* à 4
- Lord, ever bridle my desires Martin Peerson
Partsong à 5 (c. 1571-1651)
- Credo William Byrd
from *Missa Sine Nomine* à 4
- O let me at Thy footstool fall Martin Peerson
Partsong à 5
- Confirma hoc Deus William Byrd
Gradual à 5
- Sanctus, Benedictus William Byrd
from *Missa Sine Nomine* à 4
- Iustorum Animae William Byrd
Gradual à 5
- Agnus Dei William Byrd
from *Missa Sine Nomine* à 4

QUINK VOCAL ENSEMBLE

It was after a successful debut at the Holland Festival that Quink quickly emerged as a stunning and unique ensemble. Quink is a remarkable group of five Dutch singers whose special style has helped establish their reputation as a group that captivates its audiences with expressive *a cappella* programs of a varied and beautiful repertoire.

The current members of Quink, who are also experienced soloists, find themselves at home in many areas of the *a cappella* repertoire, performing music from different periods in authentic style. Their vast repertoire of *a cappella* music includes music from early Renaissance to music of our own time.

Quink has recorded on the Etcetera and CBS labels, and it has released CDs with Vanguard Classics (Vaughan-Williams/Finzi) and Ottavo (Purcell; Ain't Misbehavin'). Quink's CDs on Telarc International include collections of Italian and English madrigals; an offering of Christmas Carols; a collection of international folksongs; *Invisible Cities* and a collection of contemporary Dutch *a cappella* music. Quink recorded the *Petite Messe Solennelle* by Rossini with eight singers and two historic grand pianos and a harmonium from Rossini's era, thus creating the sound Rossini must have heard when this work was performed the very first time.

The *New York Times* praised Quink's collection of Benjamin Britten works writing that it "reveals Quink's elegant phrasing, impeccable intonation, and a purity of tone reminiscent of Renaissance madrigals." Of their rendition of William Byrd's "Mass for Four Voices," *Gramophone* magazine wrote, "Their performance is astonishingly live because they have a superb range of vocal color – varying their tonal tension, their vibrato, their articulation and so on – and avoid any temptation to exaggerate Byrd's often playful rhythms."

Quink's first United States tour in 1985 was so artistically successful that the group now returns each season. Tours have included residencies at Dartmouth and the University of Massachusetts at Amherst and concerts in Spivey Hall, Atlanta, Georgia; Interlochen Center for the Arts, Michigan; Early Music Now, Milwaukee, Wisconsin; Houston Friends of Chamber Music, Texas; University of Michigan, Ann Arbor, Michigan; Chautauqua Institution, New York and a New York debut in Merkin Hall. Later, they appeared at the Cloisters in New York, and performed concerts on both coasts, the Midwest, and Alaska. They have also performed across the border in Canada. Quink was invited as a special guest at the Iowa Choral Directors' Convention. The group is regularly invited to internationally-acclaimed music festivals, including Tel Aviv (Israel), and Singapore.

The members of Quink are Marjon Strijk, Mariette Oelderik, Elsbeth Gerritsen, Harry van Berne, and Kees Jan de Koning. Critical acclaim follows them wherever they perform. The *Philadelphia Inquirer* said, "The group has a tight, polished sound. The surface of the music glistened, and the intonation was flawless. Only practiced musicians who additionally are humble enough to allow their voices to be included within the whole sound can create such music."

Joanne Rile Artists Management

93 Old York Road, Suite 222, Jenkintown, Pennsylvania 19046
Tel: 215-885-6400 ■ Fax: 215-885-9929 ■ Web Site: www.rile.com

INTERMISSION

Seven poems of Robert BridgesGerald Finzi
I praise the tender flower
I have loved flowers that fade
My spirit sang all day
Clear and gentle stream
Nightingales
Haste on, my joys!
Wherefore to-night so full of care
(1901-1956)

Alister McAlpine's LamentRalph Vaughan Williams
The Dark-Eyed Sailor
Linden Lea
Loch Lomond
(1872-1958)

Three Hungarian FolksongsMátyas György Seiber
The handsome butcher
Apple, apple
The old woman
(1904-1960)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

FIRST TUESDAYS CONCERT SERIES

DEPARTMENT MUSIC

PIERROT LUNAIRE

Tuesday, February 3, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PIERROT LUNAIRE

PROGRAM

From *Schall und Rauch*.....Friedrich Hollaender
Wenn der alte Motor wieder tackt (1896-1976)
Die neue Zeit
Die Pijetät
Zieh Dich aus, Petronella

Jon Truitt, Soloist
Tom Drury, Accompanist

INTERMISSION

Pierrot Lunaire, Op. 21Arnold Schoenberg
I. Teil (1874-1951)

1. Mondestrunken
2. Colombine
3. Der Dandy
4. Eine blasse Wäscherin
5. Valse de Chopin
6. Madonna
7. Der Kranke Mond

II. Teil

8. Die Nacht (Passacaglia)
9. Gebet an Pierrot
10. Raub
11. Rote Messe
12. Galgenlied
13. Enthauptung
14. Die Kreuze

III. Teil

15. Heimweh
16. Gemeinheit
17. Parodie
18. Der Mondfleck
19. Serenade
20. Heimfahrt (Barcarole)
21. O alter Duft

Roberta Veazey, Sprechstimme
Kelly Sulick, Flute and Piccolo
Thomas Josenhans, Clarinet and Bass Clarinet
Anne Fiedler, Piano
Carol Dallinger, Violin and Viola
Jenny Wingert, Cello
Eric Garcia, Conductor

TRANSLATIONS

When the Old Engine Fires Again

Lies! Where you see, where you look,
where you hear, my dear!
Very importantly!
Where you step, where you spit: only hoses!
But correctly!
Only Noske is dear to us and worthy,
He drives it daily in different colors.
How long still Justav drives: the lime-trees
scuffle and shake.
O public, I ask only: When will we turn him off?
When the old engine fires again
When the wheels roll, the point cracks
When the turner rolls up his sleeves,
The dynamo cranks out the juice,
When the bus heads down Sechser
When the little green trash woman honors us,
When the good old Roll as usual purrs,
The sneeze sits again in front...
Brand name: Rebirth!

Lies! I turn quietly the water-tap,
the thing is cold and clammy.
I renounce it!
Baden is a beautiful mania,
and, nevertheless, it is somewhat necessary!
But correctly!
Since many in the west are not white,
and have many different colored fingers,
Soak them all for the foreign currency price,
most mad Dinger!
The ruble rolls, the schilling rattles.
When do we change?
When the old engine fires again
When the wheels roll, the point cracks
When the welder doesn't swing the hammer
There's not a handle for the shoulders of the
Civil!
When the landlord gladly quarters us,
They can't dress up as an "Overlord."
When the good old Roll as usual purrs,
The sneeze sits again in front...
Brand name: Rebirth!

Lies! One dances in London and Paris
around the golden calves!
I renounce it!
Life rushes there, the gravel splashes, neverthe-
less, we remain!
But correctly!
Politics is all the same, bad at the bottom and at
the top, just to let you know, young republic:
Fortune is shifted!
O public, I ask only:

When does the blessing come to us?
When the old engine fires again
When the wheels roll, the point cracks
When the turner rolls up his sleeves,
The dynamo cranks out the juice,
If one again has nothing in his rest,
it's written there in the daily newspaper!
When the good old Roll as usual purrs,
The sneeze sits again in front...
Brand name: Rebirth!

The New Age

I am a sergeant!
Formerly was a pleasant shopkeeper!
There the Künschtler still had a desire to
kvetch
about the classical period of shiny Stiebeln!
Who knows, however, only still a little fork
today?
Now yes, if one just mentions the new age!

The workers that came before us knuckled
under!
Only one went down and then they all landed
on their backsides!
Today one must run through twenty bars,
get drunk in saccharin and methyl,
and then the workers are still not so far!
Now yes, if one just mentions the new age!

One gets the bay leaf today under the hand!
And the old imperial supply is shifted
with all Perrücken and wardrobes on the
Alexanderplatz!
At the top one twitches the shoulders!
One already knows answer!
Now yes, if one just mentions the new age!

Piety

The world was rosy like a sweet May dream
when the parents still lived under the lime tree!
We were four children in the house when they
died;
it was cold and empty in the parent's house!
The dear little mother, hardly 93 years,
went off with death, the father had gray hair!
Then he also died, and I was quite alone,
and sobbing I sang on the gravestone;
Piety on the parent's grave,
this all that I have!
I sit alone in the lamplight,
As death looks in the window purely!
You waiter! Is there life after death?

Come On Out, Petronella!
Whether you are Maeterlink Sudermann
or you play Stuckert Mieke
then think: it's a strange thing
the heart, at it's depths!
The audience breathes clammily,
There would be what drum,
there is what Muhammad,
only hear his plea:
the audience wants to see.

Come on out Petronella, pull you out!
Because you can not be annoying
and only then will you be known;
and lusty cheers filled the whole house
"Come on out Petronella, pull you out!"

Not only Lulu Wedekind
is the place for your charms,
The more you bare your shoulders,
the more they say: "Undress!"
When you are only wearing...
Yeah, watch, the wristwatch,
I see the white neck,
how beautiful are your cheeks!

Come on out Petronella, pull you out!
Because you can not be annoying
and only then will you be known;
and lusty cheers filled the whole house
"Come on out Petronella, pull you out!"

And after you enjoy your dinner
Your lover in your apartment,
Gets involved, wraps it in ice and snow
in mink with delicate conservation.
You are standing in front of him so pale and
bloss
Without what? Without what?
He speaks to you, coquette,
Before your white cot:

Come on out Petronella, pull you out!
Because you can not be annoying
and only then will you be known;
and lusty cheers filled the whole house
"Come on out Petronella, pull you out!"

Because you cannot be sinless,
and it's the only way you'll be a star –
and lusty cheers fill the whole house:
"Come on out Petronella, pull you out!"

Pierrot Lunaire

Part I

1. Moondrunk

The wine that through the eyes is drunk,
at night the moon pours down in torrents,
until a spring-flood overflows
the silent far horizon.

Desires, shuddering and sweet,
are swimming through the flood unnumbered!
The wine that through the eyes is drunk,
at night the moon pours down in torrents.

The poet, whom devotion drives,
grows tipsy on the sacred liquor,
to heaven turning his enraptured gaze
and reeling, sucks and slurps up
the wine that through the eyes is drunk.

2. Colombine

The moonlight's pallid blossoms,
the white and wondrous roses,
bloom in July's nights –
oh, could I pluck but one!

My heavy load to lighten
in darkling streams I search for
the moonlight's pallid blossoms,
the white and wondrous roses.

Then stilled were all my yearning,
could I, as in a fable, so tenderly
but scatter upon your brown tresses
the moonlight's pallid blossoms!

3. The Dandy

And with a fantastical light-beam
the moon sheds a light on the crystalline flask
on the ebony, highly sacred washstand
of the taciturn dandy from Bergamo.

In sonorous bronzen basin
laughs brightly the fountain's metallical cry.
And with a fantastical light-beam
the moon sheds a light on the crystalline flask.

Pierrot with waxen complexion
stands musing and thinks: what makeup for
today?

Rejecting the red and the orient green,
he bedizens his face in a high noble style
and with a fantastical moonbeam.

4. A Pallid Laundrymaid

See a pallid laundrymaid
washing nightly faded linen;
naked, silver-whitish arms
stretching downward in the flood.

Through the clearing gentle breezes
lightly ruffle up the stream.
See a pallid laundrymaid
washing nightly faded linen.

And the tender maid of heaven,
by the branches softly fondled,
lays out on the darkling meadows
all her linen woven of moonbeams –
see a pallid laundrymaid.

5. Valse de Chopin

As a pallid drop of blood
stains the lips of a consumptive,
so there lurks within this music
morbid soul-destructive charm:

wild accords of passion
breaking desperation's icy dream
as a pallid drop of blood
stains the lips of a consumptive.

Fierce, triumphant, sweet and yearning,
melancholy somber waltzing
you will never leave my senses,
cling to each thought as I think it,
as a pallid drop of blood!

6. Madonna

Rise, O Mother of all Sorrows,
on the altar of my verses!
Blood pours forth from withered bosom
where the cruel sword has pierced it.

And thine ever-bleeding wounds
seem like eyes, red and open,
Rise, O Mother of all Sorrows,
on the altar of my verses!

In thy torn and wasted hands
holding thy Son's holy body,
thou revealest Him to all mankind –
but the eyes of men are turned away
O Mother of all Sorrows!

7. The Sick Moon

O somber deathly-stricken moon
lying on heaven's dusky pillow,
your gaze, so wide-eyed, feverish,
charms me, like far-off melody.

Of unappeasable pain of love
you die, of yearning, choked to death.
O somber deathly-stricken moon
lying on heaven's dusky pillow.

The lover, with his heart aflame,
who heedless goes to meet his love,
rejoices in your play of light,
your pallid, pain-begotten blood,
O somber deathly-stricken moon.

Part II

8. Night (Passacaglia)

Black gigantic butterflies
have blotted out the shining sun.
Like a sorcerer's sealed book,
the horizon sleeps in silence.

From the murky depths forgotten
vapors rise to murder memory!
Black gigantic butterflies
have blotted out the shining sun.

And from heaven toward the earth,
sinking down on heavy pinions,
all unseen descend the monsters
to the hearts of men below here...
Black gigantic butterflies.

9. Prayer to Pierrot

Pierrot! My laughter
have I unlearned!
The dream of radiance
dispersed, dispersed!

Black waves the banner
upon the mast.
Pierrot! My laughter
have I unlearned!

O now return to me,
soul's veterinarian,
Snowman of Lyric,
Your Lunar Highness,
Pierrot! My laughter!

10. Theft

Redly gleaming princely rubies,
bleeding drops of ancient glory,
slumber in the dead men's coffins,
buried in the vaults below us.

Nights, alone with his companions,
Pierrot descends to plunder
redly gleaming princely rubies,
bleeding drops of ancient glory.

But then suddenly they're rooted,
scared to death, hair standing straight up:
through the darkness, like eyes
staring from the dead men's coffins –
redly gleaming princely rubies.

11. Red Mass

To gruesome grim communion,
by blinding golden glitter,
by flickering shine of candles,
comes to the altar – Pierrot!

His hand, to God devoted,
tears wide the priestly vestment.
At gruesome grim communion,
by blinding golden glitter.

He makes the sign of the cross
blessing the trembling, trembling people,
with trickling crimson wafer:
his heart in bloody fingers
at gruesome grim communion.

12. Gallows Song

The haggard harlot
whose neck is scrawny
will be the last of his mistresses.

And in his skull
she'll stick like a needle,
the haggard harlot
whose neck is scrawny.

Slim as a pine tree,
she has a pigtail,
gaily she'll bind it
around his neck,
the haggard harlot!

13. Beheading

The moon, a shining Turkish sword
upon a black and silken cushion,
and spectral vast hangs like a threat
in sorrow-darkened night!

Pierrot restlessly roams about
and stares on high in deathly fear
at the moon, a shining Turkish sword
upon a black and silken cushion.

And shaking, quaking at the knees
oh, suddenly he faints, collapses,
convinced that there comes whistling down
upon his sinful guilty neck
the moon, a shining Turkish sword.

14. The Crosses

Holy crosses are the verses
whereon poets bleed in silence,
blinded by a flock of vultures
fluttering round in spectral swarms.

In their bodies swords have feasted,
glorying in their robes of scarlet!
Holy crosses are the verses
whereon poets bleed in silence.

Dead the head, matted the tresses –
far and faint the noisy people
Slowly sinks the sun in splendor,
like a crimson kingly crown.
Holy crosses are the verses.

Part III

15. Nostalgia

Sweet lamenting, like a crystal sighing,
rises from the old Italian comedy,
sadly asking: Why's Pierrot so wooden,
in the sentimental modern manner?

And it echoes through his heart's desert,
echoes mutedly through all his senses –
sweet lamenting, like a crystal sighing
rising from the old Italian comedy.

Then Pierrot forgets his tragic manner!
Through the silver fiery glow of moonlight,
through a flood of radiance swells his yearning,
boldly soars on high to skies of homeland –
sweet lamenting, like a crystal sighing.

16. Mean Trick

In the gleaming skull of Cassander,
as he shrieks and cries blue murder,
bores Pierrot with hypocritic kindness –
and a cranium-borer.

And then presses with his finger
very genuine Turkish tobacco
in the gleaming skull of Cassander,
as he shrieks and cries blue murder!

Then screwing a cherry pipestem
firmly in the polished surface,
at his ease he puffs away,
puffs on his genuine Turkish tobacco
in the gleaming skull of Cassander!

17. Parody

Knitting needles, brightly twinkling,
stuck in her graying hair,
sits the Duenna mumbling,
wearing her short red dress.

She's waiting in the arbor,
she loves Pierrot with anguish
Knitting needles, brightly twinkling,
stuck in her graying hair.

But sudden – hark – a whisper!
a wind-puff titters softly;
the moon, that cruel mocker,
is mimicking with moonbeams
knitting needles twinkling bright.

18. The Moonfleck

With a snowy fleck of shining moonlight
on the back side of his smart new frockcoat
so sets forth Pierrot one balmy evening,
in pursuit of fortune and adventure.

Sudden – something's wrong with his appearance,
he looks round and round and then he finds it –
there's a snowy fleck of shining moonlight
on the back side of his smart new frockcoat.

Hang it! Thinks he: a speckle of plaster!
Wipes and wipes, but he can't make it vanish!
On he goes, his pleasure has been ruined,
rubs and rubs until it's almost morning
at a snowy fleck of shining moonlight.

19. Serenade

With a bow grotesquely monstrous
scrapes Pierrot on his viola
Like a stork on one leg standing,
sadly plucks a pizzicato.

Sudden! Here's Cassander,
raging at the nighttime virtuoso.
With a bow grotesquely monstrous
scrapes Pierrot on his viola.
Then he throws aside viola:
with a delicate use of left hand
seizes Cassander by the collar –
dreaming plays upon his bald head
with a bow grotesquely monstrous.

20. Journey Homeward (Barcarole)

A moonbeam is the rudder,
waterlily serves as boat,
and so Pierrot goes southward
with a friendly following wind.

The stream hums scales beneath him
and rocks the fragile craft.
A moonbeam is the rudder,
waterlily serves as boat.

To Bergamo, his homeland,
at last Pierrot returns;
soft glimmers rise to eastward,
the green of the horizon.
A moonbeam is the rudder.

21. O Ancient Scent

O ancient scent from fabled times,
once more you captivate my senses!
A merry troupe of roguish pranks
pervades the gentle air.

With cheerful yearning I return
to pleasures I too long neglected.
O ancient scent from fabled times,
once more you captivate me.

All of my gloom I've cast aside;
and from my sun-circled window
I gladly view the lovely world,
and dreams go forth to greet the distance...
O ancient scent from fabled times!

NOTES

Some works of art transcend the times, places, and circumstances of their origins, relaying a universal message to audiences today in a clear, undisguised voice. Other masterpieces are best understood – indeed, many would argue that they can only be understood – within the context of the circumstances of their creation and the artists' intentions. *Pierrot lunaire* would seem to belong to the latter group. To say it is a seminal work of the modern era would be a gross understatement; together with works such as Stravinsky's *Le Sacre du printemps*, *Pierrot lunaire* tore down traditional approaches to composition and opened the floodgates to experimentation and innovation that became fundamental to twentieth-century music. It is a piece every literate listener of modernist music must know and one that most subsequent composers have had, in some way, to confront. Igor Stravinsky, in many ways Schoenberg's antithesis and philosophical foe, recalled hearing an early performance of *Pierrot*, calling it "the most prescient confrontation of my life." He was not the only one to have that reaction.

Schoenberg came to musical maturity in pre-war Vienna, home at the time to the emerging theories and writings of Sigmund Freud. Interest in Freud and his theories of the human psyche was so intense that visual artists began to alter their style to reflect the internal emotions of their subjects, thereby spawning the artistic movement known as expressionism, a movement strongly influenced as well by the writings of Friedrich Nietzsche and the paintings of Vincent van Gogh and Edvard Munch. Expressionist artists subordinated the objective representation of the subject to the expression of emotion being felt by the subject. When one looks at the period paintings of Ernst Ludwig Kirchner, Erich Heckel, Fritz Bleyl, and Wassily Kandinsky, one sees, as one contemporary author described, "a violent storm of emotion beating up from the unconscious mind," achieved via distortion, exaggeration, and fantastical representations of the subjects in question.

Schoenberg, a painter himself, was influenced by the movement and began to seek a musical counterpart to the artistic style. He did so, he argued, by continuing the evolution of traditional melodic and harmonic practices begun by nineteenth-century composers, such as Richard Wagner and Franz Liszt. Schoenberg's early works had stretched the harmonic boundary of late nineteenth-century music but had never completely broken it. Inspired by the expressionist aesthetic, however, Schoenberg began to compose works that did not adhere to traditional practices. Rather than compose within a given tonality with common-practice expectations of functional harmony, he began to treat the 12 notes of the chromatic scale more or less equally, creating works like his one-act, one-character opera *Erwartung* (1909) that were fully atonal. The new style seemed to match the goals of expressionism; the lack of a tonal center and an easily definable melody and the intense unprepared and unresolved use of dissonance mirrored the anxiety and tension seen in the works of expressionist artists. Schoenberg had found his counterpart, and he began to produce works influenced by this aesthetic in the winter of 1907-08.

In addition to the visual arts, expressionism made inroads into the theatre productions of pre-war Berlin and Vienna as well. Schoenberg was an avid theatre-goer, and in 1912 he met Albertine Zehme, an actress and singer who specialized in melodrama, or words spoken to a musical accompaniment. She was known for her poetic declamations set to

the music of various composers, mostly notably Chopin. She introduced Schoenberg to a German translation of the Belgian symbolist Albert Giraud's *Pierrot lunaire*, a poetic cycle whose subject was the stock character Pedrolino from the Italian *commedia dell'arte* tradition. In the traditional Italian plots, Pedrolino is a sad clown, a naïve fool who pines for his love, Columbine, but ultimately loses her to another. He suffers constantly as the butt of practical jokes, yet his trusting nature and his love for Columbine remain steadfast. Giraud's *Pierrot*, however, is filled with anxiety and uncertainty; the present terrifies him, and his past haunts him. Schoenberg found the poems fascinating, and Zehme requested a cycle of recitations with music. Schoenberg accepted the challenge enthusiastically; he noted in his diary that it was a "marvelous idea, quite right for me" – and, as it turned out, quite right for his atonal idiom.

The Giraud collection comprises 50 poems. Schoenberg chose 21 and planned a three-part work with seven poems in each part (much has been made over the years of the importance of the numerologically perfect numbers three and seven within the work). In the first part, *Pierrot*, drunken by the moonlight, fantasizes about love (both emotional and carnal) and religion. He plunges into a hideous nightmare of violence, crime, and blasphemy in the second part, and the final seven numbers find him journeying to his home in Bergamo but haunted by nostalgic thoughts of an uncertain past. Schoenberg's settings of the individual poems essentially ignore their inherent structure (all are *rondeaux*) and display an enormous variety of formal approaches. Schoenberg negotiated the instrumentation with Zehme (she originally requested just piano), gradually adding timbres as he orchestrated the work. The eventual ensemble of eight instruments played by five performers provides enough possibilities to allow each individual movement to have its own sonic identity. As for the vocal line, Schoenberg chose not to rely on the emotive speech common to melodrama, but on a style of delivery known as *Sprechgesang*, or *Sprechstimme*. The technique, introduced by the German composer Englebert Humperdinck in the latter 1890s and used by Schoenberg previously in his monumental choral work *Gurre-Lieder*, was seen by Schoenberg as a form of delivery midway between speech and singing but clearly distinguishable from both. The performer delivers the text in approximate pitches that rise and fall to the next pitch without any note being sustained. The result perfectly suits the expressiveness of the texts and the musical style of Schoenberg's settings.

It took a reported 40 rehearsals for Schoenberg, Zehme, and the musical ensemble to prepare *Pierrot lunaire* for its premiere, which occurred in Berlin on October 16, 1912. Zehme stood on stage alone in a Columbine costume, while Schoenberg conducted the instrumental ensemble behind a scrim. The composer Anton Webern, a student of Schoenberg at the time, wrote of the premiere, "Naturally there were a few people who hissed . . . but that meant nothing. There was enthusiasm after the second part, and in the third there was one place where unrest was caused by an idiot who was laughing . . . but at the end . . . it was an unqualified success."

Its initial reception hinged to a degree, no doubt, on the popularity of melodrama in Berlin and the current vogue of the subject matter – both the *commedia dell'arte* tradition (Stravinsky had premiered *Petrushka*, which features the same stock character, the year before) and the expressionist slant of the work. Schoenberg and Zehme took the work on the road through Austria and Germany, but these later reviews were mixed.

Many critics wondered if the work was a practical joke. Some were horrified outright, but a few also admired the piece greatly. One thing was certain: the name and music of Schoenberg began to attract more attention.

Now, nearly one hundred years since the premiere of *Pierrot lunaire*, we can clearly understand the historical significance of the work and what it represents. Stravinsky later dubbed it “the solar plexus, as well as the mind, of early twentieth-century music,” for with *Pierrot*, Schoenberg abandoned the compositional rules of the previous three centuries, embarking on what many considered a new path but what Schoenberg saw as a continuation of the path of late nineteenth-century music. (His later development of the 12-tone, or serial, method of composition yielded a more structured, ordered style of atonality that allowed him to create works that adhered more readily to the formal structures of earlier music.) In breaking with tonality and finding a way to compose without it, Schoenberg dramatically altered the course of twentieth-century music. He proved to subsequent composers that virtually anything was possible, and in so doing, he influenced countless composers of the modern era, including both avant garde and more traditional ones. The result has been an era of unprecedented variety in music, and music lovers and audiences are inestimably richer for it.

BIOGRAPHY

While attending the Berlin Hochschule für Musik and the Stern Conservatory, **Friedrich Hollaender** was awarded an honorary scholarship to study with Humperdinck (composer of *Hansel and Gretel*). After the war he started his professional career in Berlin, writing music for productions by Max Reinhardt at his cabaret Schall und Rauch. Throughout the 1920s Hollaender became one of the most sought-after musical talents for Berlin cabaret. Best remembered for his vast output of songs and cabaret chansons are those which reflected life in a post-war Germany troubled by inflation and political upheavals and whose aggressive lyrics were often provided by Klabund, Kurt Tucholsky, and Walter Mehring. The songs epitomized the Zeitgeist of the Weimar Republic and reached an artistic level beyond the transience of daily satire. With the Kabarettrevue he created a new form with integrated plots, on which he frequently collaborated with Rudolf Nelson and Marcellus Schiffer. In 1931 he opened his own cabaret, the Tingeltangel, whose productions, like *Spuk in der Villa Stern* and *Höchste Eisenbahn*, were stinging satires on the rise of fascism, yet with a distinctively melancholic undertone.

From *New Grove Dictionary of Music and Musicians*

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

JUNIOR RECITAL

COURTNEY VAAL, SOPRANO

JOHN POSEY, PIANO AND HARPSICHORD

LOREN VEAZEY, CELLO

ELIZABETH GRONDIN, VIOLIN

Sunday, February 8, 2009

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Allor ch'io dissi: Addio, HWV 80G.F. Handel
(1685-1759)

Der MusensohnFranz Schubert
Der Jüngling an der Quelle (1797-1828)
Die Vögel

Instead of Words.....Thomas Pasatieri
Lullaby for a Lost Child (b. 1945)
How do I love thee?Norman Dello Joio
(1913-2008)

Oh! Quand je dorsFranz Liszt
(1811-1886)

Chacun le sait.....Gaetano Donizetti
from *La Fille du Régiment* (1797-1848)

Courtney Vaal performs this recital in partial fulfillment of the Bachelor of Music degree in performance. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



FACULTY RECITAL

KENNETH STEINSULTZ
EUPHONIUM AND TROMBONE

Sunday, February 8, 2009
Wheeler Concert Hall
7:30 p.m.



KENNETH STEINSULTZ
EUPHONIUM AND TROMBONE
ANNE FIEDLER, PIANO

PROGRAM

- Concertino, Op. 4 Ferdinand David
(1810-1873)
- Six Studies in English Folk Song Ralph Vaughan Williams
(1872-1958)
- I. Adagio
 - II. Andante sostenuto
 - III. Larghetto
 - IV. Lento
 - V. Andante tranquillo
 - VI. Allegro vivace
- Swirling Sea Ed Martin
(b. 1976)
- Blue Lake Fantasies David Gillingham
(b. 1947)
- I. Firefly
 - II. Moonlight across the Water
 - III. All That Jazz
 - IV. Ancient Air
 - V. Party-Antics

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



WIND ENSEMBLE

Tuesday, February, 10, 2009
Neu Chapel
7:30 p.m.



PERSONNEL

Kenneth Steinsultz, Conductor

Piccolo

Kerri Kappler

Flute

Alyssa Kereki*
Elizabeth Stone
Hattie Johnson
Bethany Leist

Oboe

Ashley Junker*
Stacey Cloum
Anna Hartig

English Horn

Stacey Cloum

Bassoon

Brandi David*
Edwin Lacy†

Clarinet

Ben Werne*
Stephanie Myers
Karol Farris
Melissa Heckner
Virginia Niese
Carrie Schindler
Janel Jett
Cheryl Waclaw

Bass Clarinet

Amanda Watson

Alto Saxophone

Monte Skelton*
Brian Bosley*

Tenor Saxophone

Jon Bolin

Baritone Saxophone

Aaron Groves

Trumpet

Frank Blubaugh*
Lauren Hart*
Cassandra Weybright
Nathan Winstead
Nick Seibert
Dalton Bailey

Horn

Kendra Syversen*
Katie Dockery
Caleb Gorrell

Trombone

Allaina Bush*
Andrew Riederer
Caleb Tomlinson

Euphonium

Kristina Lu'uloa*

Tuba

Katie Weihbrecht*
Joey Teubert

Double Bass

Heidi Herbert-Lovern

Percussion

Kayla Brenton*
Brandon Hagen
Kaitlin Gress
Josh Nixon
Jon Kern
Michael Kuhr‡
Eric Garcia†

Piano

Jennifer Nowacki

*Principal or Co-principal

†UE Faculty Member

‡Community Member

WIND ENSEMBLE

PROGRAM

Nitro.....Frank Ticheli
(b. 1958)

The ThundererJohn Philip Sousa
(1854-1932)

Symphony on Themes of John Philip Sousa.....Ira Hearshen
Mvt. II after "The Thunderer" (b. 1948)

TurbineJohn Mackey
(b. 1973)

Concerto in F MinorOskar Böhme
(1870-1938)

I. Allegro moderato

II. Andante religioso

III. Rondo

Timothy J. Zifer, Trumpet Soloist

Apocalyptic DreamsDavid Gillingham
(b. 1947)

I. The Vision

II. Cataclysmic Events

III. Messianic Kingdom

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

NOTES

Nitro

An energy-charged three-minute fanfare for band, *Nitro* was commissioned by the Northshore Concert band in celebration of their 50th anniversary season. It was premiered on April 9, 2006.

The main musical idea for *Nitro* is a powerful, angular theme, first announced by the trombones and horn and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood.

The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.

– Frank Ticheli

The Thunderer

Three years after Sousa was “knighted” in the Knights Templar of Washington, D.C., he dedicated this march to that organization. “*The Thunderer*” was his wife’s favorite march and was chosen by Sousa as one of five to be featured by his Great Lakes Naval Training Station Band on their tour on behalf of the American Red Cross during World War I. The principal theme of the march trio is a bugle call taken from Sousa’s trumpet and drum book which he had written in 1886. To this theme were added more and more countermelodies building to an exciting finale.

Symphony on Themes of John Philip Sousa Mvt. II after “The Thunderer”

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of “The Stars and Stripes Forever.” While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I felt that any attempt I made to pay homage to Sousa would be misunderstood. Artistic challenge won out, though, and I started working on what was to become the second movement of the symphony in the winter of 1990-91.

I began this piece by taking the trio theme from the march, “The Thunderer,” slowing it down to a tempo of 48 beats per minute and casting it in the style of the finale of Mahler’s third symphony. From the audience reaction to the first performance of [after] “The Thunderer,” I knew I was involved with something unusual in the realm of band music.

Sousa’s melodies are all strong and of a wide variety of architectural styles. They range from complex (“Hands Across the Sea”), to simple (“Washington Post”), and all are stirring, intense, and above all, really fun to listen to. This is what makes Sousa’s music classic.” I hope listeners have as much of an adventure listening to this as I did putting it together.

– Ira Hearshen

Ira Hearshen earned a Bachelor of Music in applied theory and composition from Wayne State University. In 1972, he moved to Los Angeles to study orchestration at the Grove School of Music and counterpoint under Allyn Ferguson. He also studied under film composer, Albert Harris. His arrangements have been featured in the Detroit Symphony's Pine Knob Summer Series, the Summer Pops Series for John Denver, the Jacksonville (Florida) Symphony, and the Air Combat Heritage Band. His orchestrations have appeared in the feature films *Guarding Tess*, *The Three Musketeers*, and *All Dogs Go to Heaven 2*, the television series *Beauty and the Beast*, and the Broadway show *Into the Light*. His *Symphony on Themes of John Phillip Sousa*, a 45-minute four movement symphony was nominated for the 1997 Pulitzer Prize in music.

Turbine

I am afraid of flying. This piece was my way of dealing with that.

The first three minutes are rough, grinding, and tense, as the jet engine builds up speed (through texture, not tempo), and eventually goes racing down the runway. Once the jet takes off, though, the music changes, and we realize that flying really is not so bad. In fact, it can be beautiful once the plane is airborne. Yet in the back of my mind, I am always aware that we are up quite high, and our lives (and the beauty) depend on these massive pieces of machinery. If that machine (in this case, the pulse of the percussion) should fail, we would all be in serious trouble, so I just keep my knuckles gripped to the armrest, look out at the clouds, think pretty thoughts, and hope that the pulse of that engine never lets up.

— John Mackey

"Turbine" was premiered on February 24, 2006, with the University of Kentucky Wind Ensemble.

Concerto in F Minor

Oskar Böhme is probably best known for his *Concerto in E Minor* for trumpet in A. Today, the concerto is usually performed in F minor on trumpet in B^b. This arrangement for trumpet and wind ensemble is by Geoffrey Bergler.

Our soloist, Timothy J. Zifer, serves the University of Evansville as professor of trumpet, director of jazz studies, and degree advisor and director of the music management program. Prior to his appointment as director of jazz studies, he served as director of bands (1996-2008). During this time the University of Evansville wind ensemble toured over 20 states and appeared at the 2001 International Trumpet Guild Conference, competed in the 2002 International Hawaiian Music Festival, and performed at the 2006 and 2008 Indiana Music Educators Association conventions.

Apocalyptic Dreams

In 1984, David Gillingham composed a tone poem for symphonic band centered around the book of Revelation, the concluding book of the Bible. After that time, he continued to be interested in describing the events of the Apocalypse through music, and since he felt he had not completely expressed himself in the earlier composition, he set out to create a new work on a much grander scale. The resulting work, "Apocalyptic Dreams," is structured in the form of a three-movement symphony with each movement bearing reference to a portion of the end of time narrative.

The first movement, "The vision," sets the general mood of the entire symphony. Here the composer has attempted to depict, through music, the nearly unimaginable – the Apostle John's prophetic vision of end of the world.

Marked ferocious, the second movement, "Cataclysmic Events," alludes to the chain of cosmic disasters accompanying the apocalypse.

The third movement begins with the pealing of chimes, announcing the arrival of the "Messianic Kingdom." The chimes fade into the lustrous shimmer of bells, vibraphone, marimba, and bass marimba, above which enters a theme in chorale fashion, alluding to the second coming of Christ, all-powerful, omniscient, and completely holy. An interlude scored for four solo woodwinds follows, proclaiming the pureness of the Messianic Kingdom. A fanfare in faster tempo announces the conclusion of the movement, quoting "Break Forth O Beauteous Heavenly Light," the celebrated hymn tune by Johann Schop. The symphony ends in grandeur, evoking hope for all humanity.

– David Gillingham

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Allor ch'io dissi: Addio.....George Frideric Handel
(1685-1759)

Courtney Vaal, Soprano
Elizabeth Grondin, Violin
Loren Veazey, Cello
John Posey, Piano

Concerto in D Major.....Piotr Ilyich Tchaikovsky
II. Canzonetta (1840-1893)

Alayna Faulkenberg, Violin
Kristin Jones, Piano

Suite Bergamasque.....Claude Debussy
Prélude (1862-1918)

Karol Farris, Piano

Zueignang.....Richard Strauss
(1864-1949)

Morgen.....Richard Strauss
Cäcilie.....Richard Strauss

Patrick T. Ritsch, Baritone
Tom Drury, Piano

Concerto in E^b.....Franz Joseph Hadyn
Allegro (1732-1809)

Frank Blubaugh, Trumpet
Tom Drury, Piano

Thursday, February 12, 2009
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

BRANDON HAGEN, PERCUSSION

Sunday, February 15, 2009
Wheeler Concert Hall
1:00 p.m.

PROGRAM

- Inspirations DiaboliqueRickey Tagawa
Introduction (b. 1947)
Perpetual Motion
- Marimba SuitePaul Sifler
Prelude – Ostinato (b. 1921)
Scherzetto
Carillon
Toccata
- Sonata for TimpaniJohn Beck
Movement I (b. 1933)
Movement II
Movement III

Brandon Hagen performs this recital in partial fulfillment of the requirements for the Bachelor of Science degree in music management. He is a student of William Shaltis.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

DENNIS W. WILLIAMS, TENOR

PATRICK T. RITSCH, PIANO

DAVID RIEDFORD, VIOLIN

MATT WILLIAMS, CELLO

Sunday, February 15, 2009

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Weep you no moreRodger Quilter
Go, Lovely Rose (1910-1949)

Cinq melodies populaires grecques.....Maurice Ravel
Le reveil de la mariee (1875-1938)
La-bas, vers l'eglise
Quel gallant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

Dalla sua paceWolfgang Amadeus Mozart
from *Don Giovanni* (1756-1791)

Cantata TWV 1:877 "Ich weiss dass mein Erloser lebt" ...Georg Philipp Telemann
Aria: Ich weiss dass mein Erloser (1681-1767)
Aria: Gott Lob, Gott Lob
Aria: Nun, ich halte mich bereit

Dennis Williams performs this recital in partial fulfillment of the requirements for the Bachelor of Science degree in music management. He is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

AMANDA WATSON, CLARINET

KRISTIN JONES, PIANO

MATTHEW WILLIAMS, CELLO

Sunday, February 15, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

Sonata for Clarinet and Piano Francis Poulenc
I. Allegro tristamente: Allegretto - tres calme - tempo allegretto (1899-1963)
II. Romanza: Tres calme
III. Allegro con fuoco: Tres animé

Three Miniatures for Clarinet and Piano Krzysztof Penderecki
1. Allegro (b. 1933)
2. Andante Cantabile
3. Allegro ma non troppo

Fantasy Trio, Op. 26 Robert Muczynski
I. Allegro energico (b. 1929)
II. Andante con espressione
III. Allegro deciso
IV. Introduction and Finale: Andante molto e sostenuto

Amanda Watson performs this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Education degree. She is a student of Thomas Josenhans.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

UNIVERSITY
SYMPHONY
ORCHESTRA

Tuesday, February 17, 2009
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission ... Sacred Trust

PERSONNEL

Eric Garcia, Conductor

Violin I

Elizabeth Grondin, Concertmaster
Alayna Faulkenberg
Nicole Latienge
David Riedford
Sam Knapp
Michelle Miller

Violin II

Fatima Chan*
Kelsey Shantz
Andrea Solomonson
Eliza Turbyfill
Emily Mella

Viola

Heather Smyser*
Mariah Smith
Stephanie Voll

Cello

Loren Veazey*
Kate Chybowski
Matt Williams
Burgandy Slaughter
Courtney Cochran
Justin Carter

Bass

Kaleo Ha'o*
Chris Doran
Heidi Herbert-Lovern

Flute

Ashley Baker*
Kerri Kappler
Alyssa Kereki
Kellie Schallert

Oboe

Ashley Junker*
Stacy Cloum

Clarinet

Ben Werne*
Stephanie Myers
Brian Bosley

Alto Saxophone

Brian Bosley

Bassoon

Brandi David*
Edwin Lacy†

Horn

Kendra Syversen*
Caleb Gorrell
Dominic Heuther

Trumpet

Frank Blubaugh*
Taylor Barnett
Cassandra Weybright

Trombone

Allaina Bush
Andy Riederer
Neil Parsons

Percussion

Kayla Brenton
Kaitlin Gress
Brandon Hagen
Joshua Nixon

Harp

Erzsebet Gaal†

*Principal Player

†UE Faculty Member

UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

On the Town: Three Dance Episodes.....Leonard Bernstein
I. The Great Lover (1918-1990)
II. Lonely Town: Pas de Deux
III. Times Square: 1944

Concerto en un mouvement pour Hautbois et Orchestre.....Eugène Goossens
(1893-1962)

Ashley Junker, Oboe
Winner, 2008 UE Vukovich Concerto Competition

INTERMISSION

Mother Goose Suite.....Maurice Ravel
I. Pavane of the Sleeping Beauty (1875-1937)
II. Tom Thumb
III. Little Ugly One, Empress of the Pagodas
IV. The Conversations of Beauty and the Beast
V. The Fairy Garden

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

BIOGRAPHY

Ashley Junker, winner of the 2008 University of Evansville Vukovich Concerto Competition, is a junior at the University of Evansville. She is a 2006 graduate of Belleville East High School, located in her hometown of Belleville, Illinois. She plans to graduate from the University of Evansville in May 2010 with a degree in secondary instrumental music education. She currently studies under Elizabeth Robertson, principal oboist of the Evansville Philharmonic Orchestra. She has also studied under Calley Banham of the St. Louis Symphony and Bonnie Moncelli of the St. Louis Wind Symphony.

As a student at UE, Ashley has performed with the Wind Ensemble serving as principal for three years, and with the University Symphony Orchestra, serving as principal for two years. Her involvements with other instrumental ensembles include woodwind chamber ensembles and University Band. In addition to instrumental ensembles, Ashley has participated in UE choral activities (including private voice lessons under Jon Truitt and Roberta Veazey), University Choir, and Kantorei (a madrigal choir). She also has substituted on English horn and oboe in the Evansville Philharmonic Orchestra.

Ashley is involved with several other UE student organizations. She is a member of MENC, the UE chapter of the National Association of Music Education, in which she currently serves as president, and SAI, the national women's music fraternity, in which she serves as editor. She also tries to do as much as she can with the Newman Club, UE's Catholic campus ministry group.

PROGRAM NOTES

From the complete score of *On the Town*, **Leonard Bernstein** created a set of Three Dance Episodes for orchestra. He wrote these program notes for the premiere performance he conducted with the San Francisco Symphony Orchestra in February 1946.

It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet, *Fancy Free*. I believe this is the first Broadway show ever to have as many as seven or eight dance episodes in the space of two acts; and, as a result, the essence of the whole production is contained in these dances. I have selected three of them for use as a concert suite. That these are, in their way, symphonic pieces rarely occurs to the audience actually attending the show, so well integrated are all the elements, thanks to George Abbott's direction, the choreographic inventiveness of Jerome Robbins, and the adroitness of the book by Betty Comden and Adolph Green.

The story is concerned with three sailors on 24-hours leave in New York, and their adventures with the monstrous city which its inhabitants take so much for granted.

In the Dance of the Great Lover, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.

In the Pas de Deux, Gaby watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor.

The Times Square Ballet is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace.

Conductor and composer, **Eugène Goossens**, started his musical education at the age of 10, spending a year at the Bruges Conservatory. After his return to England he gained a Liverpool Scholarship to the RCM (1907), where his professors included Rivarde for violin and Stanford for composition. He made his conducting début (April 1912) at an RCM public concert with his first composition, *Variations on a Chinese Theme*, a work he subsequently conducted at a promenade concert, after joining the first violins of Sir Henry Wood's Queen's Hall Orchestra.

In 1921 Goossens formed his own orchestra for a series of contemporary concerts, launched with an epoch-making first concert performance in London of *The Rite of Spring*. He subsequently introduced to London works by Honegger, Milhaud, Poulenc, and Schoenberg. Forced into bankruptcy by his championship of the avant garde, he went to the USA to conduct his newly founded Rochester Philharmonic Orchestra. By the end of the decade Goossens was established as a brilliant and dynamic figure on the podium of America's greatest orchestras and in 1931 was appointed musical director of the Cincinnati Symphony Orchestra.

Goossens's success as a conductor, and especially his role in bringing modern and difficult works before a wide public, proved detrimental to his own later career as a composer. His early chamber works influenced by Debussy and Ravel were highly regarded; however, Goossens's most successful orchestral work is the *Oboe Concerto* written in 1927 as a showpiece for his brother Leon. Typical of his orchestral compositions, Goossens is masterly in his use of instrumental color.

— Grove Dictionary of Music

In 1908, **Maurice Ravel** wrote a set of four-hand piano pieces as a gift for the children of two close friends. Entitling the set *Ma mère l'oye* (Mother Goose), Ravel later orchestrated the pieces and created a ballet, in addition to the present orchestral suite. Ravel's source of these children's stories were stories of Charles Perrault, Mme. d'Aulnoy, and Leprince de Beaumont, not the nursery rhymes of the familiar Mother Goose collection.

The suite opens with a graceful pavane. A princess has pricked her finger on an enchanted spindle and fallen into a deep sleep. In this brief introduction, Ravel portrays her attendants dancing a sedate pavane while gazing upon the slumbered princess.

In the second movement, *Petit Poucet* (Tom Thumb), a woodcutter's boy, wanders into the forest. Ravel provides a quotation from Perrault in his score: "He thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he was unable to find a single crumb; the birds had come and eaten them all." Ravel depicts the birds' deed through high-pitched chirps of from the piccolo, flute, and three violins.

In *Laideronnette, Imperatrice des Pagodes* (Little Ugly One, Empress of the Pagodas), Ravel depicts a formerly beautiful princess transformed into a miniature ogress by a witch. Now she rules as empress in the Land of Pagodas, ruling over tiny porcelain creatures no larger than she. Ravel provides the following quote by Mme. d'Aulnoy in the score: "She undressed and got into the bath. Immediately the toy mandarins and mandarinesses began to sing and to play instruments. Some had theorbos made from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate of their own."

In *Les entretiens de la Belle et de la Bête* (The Conversations of Beauty and the Beast), the conversations are represented by an unlikely and eloquent duet for clarinet and contrabassoon – the Beauty being represented by the clarinet and the Beast by the contrabassoon. Ravel quotes Mme. Leprince de Beaumont's conversation of the two in his score: "When I think of your good heart, you do not seem so ugly" "Oh, I should say so! I have a good heart, but I am a monster." "There are many men who are more monstrous than you." "If I were witty I would pay you a great compliment to thank you, but I am only a beast. Beauty, would you like to be my wife?" "No, Beast!" "I die happy because I have the pleasure of seeing you once again." "No, my dear Beast, you shall not die. You shall live to become my husband." The beast had disappeared, and she held at her feet a prince more handsome than Amor, who was thanking her for having lifted this spell." A striking musical climax marks the breaking of the spell cast on the beast, and he is turned into a handsome prince.

Ravel's subtle use of orchestration and orchestral color are nowhere more present than in the *Le jardin féerique* (The Fairy Garden). In this charming finale, Sleeping Beauty is rescued by a prince. She is woken by the prince in a beautiful fairy garden. The movement is marked by a calm opening in the strings that slowly grows into a wondrous climax, in which Ravel utilizes the full forces of the orchestra.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Aria con Variazioni.....George Frideric Handel
(1685-1759)

Nick Seibert, Trumpet
Kristin Jones, Piano

Concerto in D Major.....Piotr Ilyich Tchaikovsky
II. Canzonetta (1840-1893)

Alayna Faulkenberg, Violin
Kristin Jones, Piano

French Suite No. 3 in B Minor.....Johann Sebastian Bach
Gigue (1685-1750)

Michael Salazar, Harpsichord

Chacun le sait.....Gaetano Donizetti
From *Le Fille du Régiment* (1797-1849)

Courtney Vaal, Soprano
John Posey, Piano

Thursday, February 19, 2009
Wheeler Concert Hall
11:00 a.m.



DEPARTMENT MUSIC

UE PIANO SERIES MAYRON TSONG

Sunday, February 22, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MAYRON TSONG

PROGRAM

- Menuet sur le nom d'HaydnMaurice Ravel
(1875-1937)
- Sonata in C Major, Hob. XVI:50.....Franz Josef Haydn
Allegro (1732-1809)
Adagio
Allegro molto
- Reminiscences, Op. 4Sergei Prokofiev
3. Diabolical Suggestion (1891-1953)

INTERMISSION

- Sonata in C Major, K. 159.....Domenico Scarlatti
(1685-1757)
- Preludes, Op. 11Alexander Scriabin
(1872-1915)
1. Vivace
2. Allegretto
3. Vivo
5. Andante cantabile
9. Andantino
10. Andante
14. Presto
15. Lento
17. Allegretto
- Sonata, Op. 1Alban Berg
(1885-1935)
- Études-tableaux, Op. 33.....Sergei Rachmaninoff
(1873-1943)
1. Allegro non troppo
2. Allegro
- Études-tableaux, Op. 39Sergei Rachmaninoff
1. Allegro agitato

BIOGRAPHY

Mayron Tsong, a Steinway artist, was one of the youngest musicians to complete a Performer's Diploma in piano from the Royal Conservatory of Toronto at age 16. Since that time, she has performed extensively across the United States, including at Carnegie Hall in New York and in Chicago, Houston, Denver, Las Vegas, San Francisco, West Palm Beach, South Carolina, North Carolina, Pennsylvania, Washington, Indiana, California, Oregon, Michigan, Louisiana, Arizona, and Texas, and across Canada, Sweden, Switzerland, China, Taiwan, Italy, and Russia as a soloist and chamber musician. She has been featured as a soloist with the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), the North Carolina Symphony (Raleigh), the University of North Carolina Symphony Orchestra, the Longview Symphony Orchestra (Texas), the Red Deer Symphony Orchestra (Canada), the Lethbridge Symphony Orchestra (Canada), and the University of Calgary Orchestra (Canada). Her first commercial solo recording consisting of Russian piano works was released by Centaur Records in 2008.

Tsong has collaborated with renowned artists such as James Campbell, Antonio Lysy, George Taylor, Jeffrey Zeigler (of the Kronos Quartet), the Brentano String Quartet, the Miró String Quartet, the Chiara String Quartet and the Philharmonic Quintet of New York. Her solo and collaborative performances have been broadcast by CBC Radio Two - Calgary, Radio Canada - Montreal, WDAV - North Carolina, WFMT Radio - Chicago, and Radio 4 - Hong Kong. She has also appeared as a guest on NPR's *The State of Things*. Numerous prizes have included First Prize in the Canadian Music Competitions, the Millenium Prize for Russian Performing Arts, and the prestigious Arts B Grant, awarded by the Canada Council. From 1994 to 1998, she was a three-time recipient of the Female Doctoral Students Grant, a competition that encompasses all disciplines nationwide, awarded by the government of Canada.

Tsong holds graduate degrees in both piano performance and music theory, and her dissertations discuss the piano études of György Ligeti. She earned a Doctor of Musical Arts under the tutelage of John Perry at Rice University and has studied with renowned pedagogues György Sebök, Robert Levin, Marek Jablonski, Anton Kuerti, and Marilyn Engle.

Having served on the faculty at California State University in Humboldt and as chair of the piano area at the University of Lethbridge in Alberta, Canada, she is currently an assistant professor of piano and head of the keyboard area at the University of North Carolina at Chapel Hill. Active as a teacher, clinician, adjudicator, and judge in the United States, Canada, China, and Hong Kong, Tsong was an artist-in-residence at the Banff Centre, where she was invited to give master classes in 2001. In the summers, she has taught and performed at the Sequoia Chamber Music Festival in Northern California, Blue Lake Fine Arts Camp in Michigan, Lutheran Summer Music in Minnesota, Young Musicians and Artists Camp in Oregon, Eastern Music Festival, Prague International Piano Masterclasses, and Schlern Music Festival in Italy.

Recently appointed to represent the industry in the *Who's Who among Executives and Professionals* and selected for inclusion in the upcoming 2008-09 Honors Edition of the registry, Tsong is also listed among *Who's Who among American Teachers and Educators* and is a member of the performer's roster of the College Music Society and the North Carolina Touring Artists Directory. Other memberships include the Music Teachers National Association, the Scriabin Society, the Canadian Universities Music Society, and the Canadian Music Centre, and she is an honorary member of the Tingshuset Music Society in Sweden, which includes prominent Swedish artists such as Martin Frost and Christian Lindberg.

DEPARTMENT MUSIC

UNIVERSITY CHOIR WINTER CONCERT

Tuesday, February 24, 2009
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE
Civic Mission... Sacred Trust

PERSONNEL

University Choir

Dennis Malfatti, Conductor

Mathew Vanover, Accompanist

Maria Bernardin	Erin Copeland	Kyle Picha
Kelci Scott	Brittany Drossart	Patrick Ritsch
Stephanie Sullivan	Jenna Bartley	Tyler Simpson
Courtney Vaal	Maggie Evans	Stephen Spinks
Michelle Nuti	Amber Carter	Richard Sears
Aria Bonsignore-Berry	Alyssa Furling	Michael Salazar
Kerri Kapler	Jennifer Weldy	Taj Stephens
Gretchen Otness	Caroline Buckman	Jesse Brown
Ellen Welcher	Michael Hopper	Greg Engleman
Amanda Teich	D. W. Williams	Jason Jett

Chamber Orchestra

Violin I	Cello	Bassoon
Gared Crawford	Loren Veazey	Edwin Lacy
Tatiana Dunn		
Elizabeth Grondin	Double Bass	Organ
	Kaleo H'ao	Douglas Reed
Violin II	Oboe	
Carol Dallinger	Ashley Junker	
Anne Fiedler		
Fatima Chan		

TRANSLATION OF LATIN TEXTS

Locus Iste

This place was made by God. It is a priceless and holy place without fault.

Ave Maria

Hail Mary, Full of Grace. The Lord is with Thee. Thou art blessed among women and blessed is Jesus, the fruit of Thy womb. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen

Gloria

Glory to God in the highest. And on earth peace to people of good will. We praise You. We bless You. We worship You.

UNIVERSITY CHOIR WINTER CONCERT

PROGRAM

Chandos Anthem No. 11: *Let God Arise* HWV 256A.George Frideric Handel

1. Sinfonia (1685-1759)

2. Chorus: "Let God Arise"

3. Tenor Aria: "Like As the Smoke"

Gregory Rike, Tenor Soloist

4. Soprano Aria: "Let the Righteous Be Glad"

Courtney Vaal, Soprano Soloist

5. Chorus: O Sing Unto God

6. Chorus: Praised Be the Lord

7. Chorus: At Thy Rebuke

8. Chorus: Blessed by God, Alleluja

PAUSE

Two MotetsAnton Bruckner

Locus Iste

(1824-1896)

Ave Maria

Loveliest of TreesJames Mulholland

(b. 1935)

text A. E. Housman

The LambJohn Tavener

(b. 1944)

text William Blake

GloriaDominick Argento

from *The Masque of Angels*

(b. 1927)

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

■ Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)

■ Entering or leaving during the performance

■ Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Concerto in F, BWV 1053.....Johann Sebastian Bach
1. Allegro (1685-1750)

Ashley Junker, Oboe
Michael Salazar, Harpsichord

La Bonne Chanson.....Gabriel Fauré
Puisque l'aube grandit (1845-1924)
La lune blanche

Jennifer Weldy, Mezzo-Soprano
Tom Drury, Piano

Ride on King Jesus.....Henry Thacker Burleigh
(1866-1949)

Anna Christianson, Soprano
Beverly Attinger, Piano

Du bist die Ruh.....Franz Schubert
(1797-1828)

Kerri R. Kappler, Soprano
Tyler Simpson, Piano

Allerseelen.....Richard Strauss
(1864-1949)

Kelci Scott, Soprano
Patrick T. Ritsch, Piano

Thursday, February 26, 2009
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT
MUSIC

UNIVERSITY BAND
MARCH MADNESS

Wednesday, March 11, 2009
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dean Musson, Conductor

Art Adye
Megan Anderson
Dalton Bailey
Taylor Barnett
Chelsea Blackburn
Katlin Blacklock
Frank Blubaugh
Jon Bolin
Amber Brandenburg
Kayla Brenton
Tiffany Britton
Rachel Burks
Allaina Bush
Rebekah Campbell
Justin Carter
Shawn Carter
Stacey Cloum
Eugene Cooper
Brandi David
Marybeth Decker
Katie Dockery
Karol Farris
Caleb Gorrell
Stephanie Gosser
Katlin Gress
Andrew Grumbley
Brandon Hagen
Lauren Hart
Anna Hartig

Melissa Heckner
Heidi Herbert-Loren
Lierin Holly
Lance Hueston
Devan Jackson
Hattie Johnson
Ashley Junker
Kerri Kappler
John Kern
Sarah Kuehl
Joanna Lehman
Bethany Leist
Patrick Litteren
Kristina Lu'uloa
Karen Markle
Laurie Mullins
Stephanie Myers
Hannah Naas
Danielle Nichols
Virginia Niese
Joshua Nixon
George Oeth
Ryan Persinger
Brent Ploughe
John Posey
Vanessa Quirarte
Jessica Ray
Matthew Reed
Andrew Riederer

Aaron Riedford
Christopher Ripple
Carrie Schindler
Andy Scudder
Nick Seibert
Amanda Senechal
Angela Sheffler
Elizabeth Stone
Aaron Storey
MacKenzie Stunson
Kendra Syverson
Joey Teabert
Hailey Thorne
Eden Voges
Amanda Watson
Cheryl Wayclaw
Trevor Weaver
Andrea Weber
Katie Weinbrecht
Ella Weine
Ben Werne
Cassandra Weybright
Janelle Wheeler
Sarah Williams
Nathan Winstead
Sarina Winterrowd
Erinn Wold
Taylor Woodford
Kyle Zoll

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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MARCH MADNESS

PROGRAM

With Bugle, Fife, and Drum	William Coker (1930-2000)
Old Comrades	Carl Teike (1864-1922) arr. Laurendeau and Lake
Midway March.....	John Williams (b. 1932)
March to the Tournament..... Fourth Movement from Suite "In Old Granada"	Chapi (1851-1909) arr. Overgard
Florentiner	Julius Fučík (1872-1916)
Majesty of America	David Bennett (1892-1990)
March of the Steel Men.....	Charles S. Belsterling (1874-1959)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
KAROL FARRIS, PIANO

Sunday, March 15, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

- Novellette, Op. 21, No. 1..... Robert Schumann
(1810-1856)
- Prelude and Fugue in C-sharp Major, BWV 872Johann Sebastian Bach
from *The Well-Tempered Clavier II* (1685-1750)
- Intermezzo in A Minor, Op. 116, No. 2Johannes Brahms
Capriccio in B Minor, Op. 76, No. 2 (1833-1897)
Intermezzo in A Major, Op. 118, No. 2
- Miroirs*Maurice Ravel
V. La vallée des cloches (1875-1937)
- Suite Bergamasque*.....Claude Debussy
Prélude (1862-1918)

Karol Farris performs this recital in addition to the requirements for the Bachelor of Arts degree in music. She is a student of Anne Hastings Fiedler.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

GRETCHEN OTNESS, SOPRANO

TYLER SIMPSON, PIANO

RENATO BUTTURI, GUITAR

Sunday, March 15, 2009

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Exsultate, jubilateW.A. Mozart
(1756-1791)

Chansons de RonsardDarius Milhaud
I. A une Fontaine (1892-1974)
III. Tais-toi, babillarde

Wir wandeltenJohannes Brahms
Das Mädchen spricht (1833-1897)

Siete Canciones populares españolasManuel de Falla
V. Nana (1876-1946)
IV. Jota

Ebben? Ne andrò lontanaAlfredo Catalani
from *La Wally* (1854-1893)

INTERMISSION

Laurie's Song	Aaron Copland
from <i>The Tender Land</i>	(1900-1990)
Give Me Jesus	Larry Shackley
	(b. 1956)
Non, je n'irai plus au bois.	Siegfried Behrend
Paris est au roi	(1933-1990)
La pastorella delle alpi	Gioachino Rossini
La gita in gondola	(1792-1868)
Poor Wand'ring One	Arthur Sullivan
from <i>The Pirates of Penzance</i>	(1842-1900)
Art is Calling for Me (The Prima Donna Song)	Victor Herbert
from <i>The Enchantress</i>	(1859-1924)

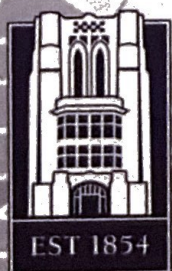
Gretchen Otness performs this recital in partial fulfillment of the requirements for the Bachelor of Music degree in performance and Bachelor of Music in Music Education degree. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL
GARNET UNGAR
PIANO

Tuesday, March 17, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

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GARNET UNGAR PIANO

LECTURE - RECITAL

Sonata in C Major, Op. 53, *Waldstein* Ludwig van Beethoven
Allegro con brio (1770-1827)
Introduzione. Adagio molto
Rondo. Allegretto moderato

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Trio No. 2 in E Minor, Op. 67.....Dmitri Shostakovich
I. Andante (1906-1975)
II. Allegro con brio

Elizabeth Grondin, Violin
Loren Veazey, Cello
John Posey, Piano

7 Spanish Folk Songs.....Manuel de Falla
V. Nana (1876-1946)
IV. Jota

Gretchen Otness, Soprano
Tyler Simpson, Piano

Allerseelen.....Richard Strauss
(1864-1949)

Kelci D. Scott, Soprano
Patrick T. Ritsch, Piano

Sonata No. 3 in D Minor, Op. 108Johannes Brahms
(1833-1897)

Elizabeth Grondin, Violin
Kristen Jones, Piano

Danse de la Chèvre.....Arthur Honegger
(1892-1955)

Elizabeth Stone, Flute

Fantasia and Fugue in C Minor, BMV537.....J.S. Bach
(1685-1750)

Michael Salazar, Organ

Sonata in G MinorJ.S. Bach
I. Allegro

Stacey Cloum, Oboe
Helen S. Reed, Harpsichord

Thursday, March 19, 2009
Wheeler Concert Hall
11:00 a.m.

Welcome to the
Friends of UE Music

Rite of Spring

Friday, March 20, 2009
Evansville Museum of Arts, History, and Science



Reception music provided by
Montourage

Welcome
Laurel Vaughn
President, FUEM Board of Directors

Music Program

Trio No. 2 for Violin, Cello, and Piano, Op. 67Dmitri Shostakovich
II. Allegro con brio (1906-1975)

Elizabeth Grondin, Violin
Loren Veazey, Cello
John Posey, Piano

Invention for Two TrumpetsAllen Vizzutti
(b. 1952)

Timothy Zifer, Trumpet
Nick Seibert,* Trumpet

The PrayerEnglebert Humperdinck
from *Hansel and Gretel* (1854-1921)

Kelci Scott, Gretel
Caroline Buckman, Hansel
Tyler Simpson, Piano

**EXAMPLES OF SUPPORT
PROVIDED
BY FRIENDS OF UE MUSIC
THROUGH THE YEARS**

Establishment of the Assistantship Endowment

Funding for ensemble tours to Austria, England,
Russia, Hawaii, and United States cities

Underwriting for Master Classes

Numerous equipment purchases including but
not limited to computers, music stands, message
board, storage cabinets, dehumidifiers, and
materials for Music Therapy and String
Techniques classes

Stipends for Gumberts Award winners

Printing of the semester newsletters

Funding for commissioning of compositions

Support of the Honor Band Invitational Clinic

Semester treats for music students

Donation toward the purchase of the second
Steinway Grand Piano

**We would like to thank our generous patrons for
underwriting this evening's event.**

Terry Becker

Jeffrey and Erin Berger

Judith Fiddick

Clark and Margaret Kimberling

William and Charlotte Knapp

John and Carol Koehler

Stanley and Joan Nevill

Jack and Sue Schriber

Richard and Barbara Sprinkle

John Streetman III

Laurel Vaughn

Scott and Roberta Veazey

Friends of UE Music 2008-2009 Membership

Virginia Adye
Wilton Aebersold
Frank and Pauline Amodio
Vince and Diane Anderson
Ray and Mae Arensman
Richard and Diane Arneson
Ronald and Beverly Attinger
Garry and Suzanne Bailey
Betty Barning
Bill Beard
Terry Becker
Jean Beckman
Helen Belleville
Martin and Lois Bender
Louise Benton
Jeffrey and Erin Berger
John Bergin
Warren Besing
Dana Bobbitt
Carrie Boedeker
Andrea Bonsignore
William Bootz
Evelyn Boyte
Dorothy Bray-Seibert
Elaine Brewer
Charles Briel
Bennett and Carol Britt
Ruth Bromm
James Bursen
Connie Bussing
Renato and Debra Butturi
Paul and Susan Calovini
Dick and Judy Carl
Karla Carlile
Robert and Ann Carnahan
Brent and Gina Chanley
Karin Chess
Shirley Clark
Nancee Clark
Samuel Clifford

Donald and Jane Cloum
Larry and Patricia Colter
Stephen Colvin
Michael Connors
Dick and Meg Connolly
Debra Cordell
Mary Crouch
David and Naomi Curtis
Gregory and
Michelle Czerkawski
Barbara Dabney
Ira Dale
Carol Dallinger
Dorothy Dallinger
Carol Davis
Olive Davis
James and Elizabeth Dodd
Susan Doye
Michael and Nancy Drake
Andrew and Jamie Elkins
Jesse and Phyllis Elliott
Cheryl Emmons
Ellen Essig
Lyla Etchison
Walter and Shirley Everett
Dick and Rita Eykamp
Janice Farmer
Keith Farny
Robert Fenneman
Judith Fiddick
Tim and Anne Fiedler
Isabella Fine
Mary Anne Fox
David and Jean Freeze
Jerry Frohbieter
Marcia Fuller
Will and Cindy Furling
Eric Garcia
Anne Geissinger
Martha Glazebrook
Mark and Patricia Gomez

Rena Goss
Matthew Graham and
Katie Waters
Wallace and Barbara Graves
Ron and Ginger Greenfield
Carol Grimm
Phyllis Grimm
Bill and Jeneen Gumula
David Guy
Debbie Haferkamp
Paul Hagan
Larry and Carol Hahn
Ruth Hall
Ralph Hanna
Jerry Harpst
Art and Waneta Hart
William Hart
Raymond and
Patricia Heckner
Norman and
Catherine Heim
Karin Heinicke
John and Mary Heumann
Ann Hilmo
Joe and Suzanne Hopkins
Edward Howard
Linda Howard
Anthony and
Lawanda Huggins
Othmar and Julia Jacobs
Amy Jarman
Steve and Sally Jennings
James Jett
Stephen and
Loretta Johnston
Jerry Jones
Wayne and Kristin Jones
John and Elizabeth Jordan
Thomas and
Barbara Josenhans
Bernie and Dee Kalena
Jim and Karla Kappler

Debbie Kassenbrock
Robb and Judy Kell
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Mary Kempf
Rosemary Kennedy
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Margaret Kimberling
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Butch and Kittye Kuester
Susan Kupisch
Edwin and Beverly Lacy Jr.
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Donald Lashley
Robert Levi
Young and Sarah Lim
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Donald and Lillian Lurye
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David and
Stephanie Matthews
Katie Maurer
Dianne McCarty
Raleigh and Dolores McGary
Helen McKinney
Darrell and Eula Megli
Gary Miles
Mary Beth Mowrey
James and
Mary Kay Muehlbauer
Jo Anne Mueller
Dean Musson
Glover and Phyllis Myles
Stanley and Joan Nevill
Tom and Charlotte Niksch
Bob and Billie Northerner
Neal and Cindy Nowacki
Diane O'Brien
Duane and Rita Otness
Pat and Melba Patberg

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Mel Peterson
Carol Pettys
Watez Phelps
Richard and Vicky Potts
Mary Record
Douglas Reed
Sue Reel
James and Lynn Renne
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William Ridgway
Gregory Rike
Glenn Roberts
Elyse Roberts
Brent and Elizabeth Robertson
Howard and
Shirley Rosenblatt
Michael Sackett
Robin Sanabria
James Sanders
Alfred and Kitty Savia
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Gary and Joyce Schaar
Mary Jane Schenk
John Schernkau
Jeremy and Erin Schmidt
Jack and Sue Schriber
John H. and Ginny Schroeder
John C. and Diane Schroeder
Richard and Patrice Schroeder
Chris and Mary Seitz
Nancy Shepard
Carl Shepherd
Scott Shrode
Helen Siegel
Emily Sights
Rebecca Simpson
Helen Skuggedal Reed
Margaret Slaughter
Steve and Vicki Small
Alfred Snyder
Alan and Barbara Solomon

William and Marylu Sonntag
Tom and Marilyn Southwood
Lois Spradley
Ernest and Nancy Stair
John Stanley
John Streetman
Robert Swaney
Linda Sykes
Charles and Vivian Taylor
Ralph and Jean Templeton
Dom Thompson
Mary Topper
Tom and Gina Topper
Robert Trach
Wayne and Florence Treberg
Jon and Beth Truitt
Garnet and Gina Ungar
Laurel Vaughn
Scott and Roberta Veazey
James and Marianna Vogel
Matthew Voll
Harlan and Edna Mae Waltz
Robert and
Judy Decker Wargel
Joan Watson
Joseph Webb
Pat Weiner
Stan and Sally Werne
Ethel Weston
Thomas Wilhelmus
Jessica Williams
Melissa Williams
Richard Williams
Eulalie Wilson
Kevin Wilson
Tresa Jo Wilson
Bill Work and Jane Maher
Steve and Susan Worthington
Yao-Hua and Peiyu Wu
Mary Ellen Wylie
Jo Zausch
Timothy Zifer

Three Pieces from the Renaissance

Fair Phyllis I Saw.....John Farmer
(1570-1601)

April Is in My Mistress' Face.....Thomas Morley
(1557-1603)

Adieu, Sweet Amaryllis.....John Wilbye
(1574-1638)

Elizabeth Robertson, Oboe

Ashley Juncker,* Oboe

Edwin Lacy, Bassoon

Brandi David,* Bassoon

Dream with MeLeonard Bernstein
from *Peter Pan* (1918-1990)

Kayla Ryan, Soprano

Loren Veazey, Cello

Rob Hutchinson, Piano

Gavotte and VariazioneIgor Stravinsky
(1882-1971)

Elizabeth Grondin, Violin

Garnet Ungar, Piano

Lily's EyesLucy Simon
from *The Secret Garden* (b. 1943)

Gregory B. Rike, Tenor

Patrick T. Ritsch, Baritone

Dennis Malfatti, Piano

Selections from Mother Goose.....Maurice Ravel
(1875-1937)

Garnet Ungar, Piano

Tyler Simpson, Piano

*FUEM assistantship students

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

ALYSSA FURLING, CONTRALTO

ROB HUTCHINSON, PIANO

BURGANDY SLAUGHTER, CELLO

Sunday, March 22, 2009
Wheeler Concert Hall
1:00 p.m.

PROGRAM

E Prezzo Leggiero	G.F. Handel (1685-1759)
Oh Fair to See	Gerald Finzi
June on a Castle Hill	(1901-1956)
To a Poet a Thousand Years Hence	
Two Songs, Opus 91	Johannes Brahms
I. Gestillte Sehnsucht	(1833-1897)
II. Geistliches Wiegenlied	
Mon coeur s'ouvre à ta voix	Camille Saint-Saëns
	(1831-1921)
One Hundred Easy Ways	Leonard Bernstein
	(1918-1990)

Alyssa Furling performs this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Education degree. She is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

SENIOR RECITAL LOREN VEAZEY, CELLO

LYNNE WOOLSEY, PIANO

Sunday, March 22, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

From Suite No. 5 in C Minor for Solo Cello, BWV 1011Johann Sebastian Bach
Prelude (1685-1750)
Courante
Sarabande
Gavotte No.1 and No. 2
Gigue

PAUSE

Concerto for Cello and Piano in D MinorEdouard Lalo
Prelude (1823-1892)
Lento – Allegro maestoso
Intermezzo
Andantino con moto – Allegro presto – Andantino – Tempo I
Introduction
Andante – Allegro vivace

Loren Veazey performs this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Therapy degree. She is a student of Jennifer Wingert.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL
KELLY SULICK
FLUTE

Sunday, March 22, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

KELLY SULICK, FLUTE

TOM DRURY, PIANO

GREGORY B. RIKE, TENOR

LEE VEAZEY, BASS

WILLIAM SHALTIS, DRUMS

PROGRAM

Three Irish Folksong SettingsJohn Corigliano

I. The Salley Gardens (b. 1938)

II. The Foggy Dew

III. She Moved Through the Fair

Gregory B. Rike, Tenor

Street Urchins.....Robert D. Ash
(b. 1980)

Sonata for Flute and PianoLowell Liebermann

I. Lento con rubato (b. 1961)

II. Presto energico

Zoom TubeIan Clarke
(b. 1964)

Opus di Jazz.....Mike Mower

I. Shuffle (b. 1958)

II. Ballad

III. Bluebop

Tom Drury, Piano

Lee Veazey, Bass

William Shaltis, Drums

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

FACULTY RECITAL
JON TRUITT
BARITONE

A Night at the Opera

Tuesday, March 24, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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JON TRUITT, BARITONE
BRYCE WESTERVELDT, TENOR
TOM DRURY, PIANO

PROGRAM

- Si puo? Si puo?.....Ruggero Leoncavallo
from *I Pagliacci* (1858-1919)
- Il mio tesoro.....W.A. Mozart
from *Don Giovanni* (1756-1791)
- O Mimì, tu più non torniGiacomo Puccini
from *La Boheme* (1858-1924)
- Ah! lève-toi soleil.....Charles-François Gounod
from *Roméo et Juliette* (1818-1893)
- Mab, la reine des mensongesCharles-François Gounod
from *Roméo et Juliette*
- Au fond du temple saint.....Georges Bizet
from *Les Pêcheurs de Perles* (1838-1875)

INTERMISSION

- Barber of Seville Act I – excerpts.....Gioachino Rossini
Largo al factotum (1792-1868)
Recitativo: “Ah, che bella vita!”
Se il mio nome
Recitativo: “Ah cospettone!”
All’idea di quell metallo

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Density 21.5.....Edgar Varese
(1883-1965)

Kellie Schallert, Flute

Let Me Wander Not Unseen.....George Frideric Handel
(1685-1759)

Amber Brandenburg, Soprano
Beverly Attinger, Piano

Concerto For Clarinet.....Aaron Copeland
(1900-1990)

Ben Werne, Clarinet
Lynne Woolsey, Piano

Erstes Grün.....Robert Schumann
(1810-1856)

Audrey Boutwell, Soprano
Beverly Attinger, Piano

Clarinet Concerto.....Gerald Finzi
Allegro vigoroso (1901-1956)

Stephanie Myers, Clarinet
Jennifer Nowacki, Piano

Thursday, March 26, 2009
Wheeler Concert Hall
11:00 a.m

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

STACEY CLOUM, OBOE

KELLIE SCHALLERT, FLUTE

HELEN SKUGGEDAL REED, PIANO

Saturday, March 28, 2009

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Sonata in G Minor, BWV 1020.....J.S. Bach
Allegro (1685-1750)
Adagio
Allegro

La Flûte de Pan.....Jules Mouquet
Pan and the Birds (1867-1946)

Density 21.5.....Edgar Varèse
(1883-1965)

Three Romances for Oboe and Piano, Op. 94.....Robert Schumann
I. Moderato (1810-1856)
II. Semplice, affettuoso
III. Moderato

Nocturne and Allegro Scherzando.....Philippe Gaubert
(1879-1941)

- Miniatures for Flute, Oboe, and Piano.....William Grant Still
(1895-1978)
1. Ride an Old Paint
 2. Adolorido
 3. Jesus Is a Rock in a Weary Land
 4. Yaravi
 5. A Frog Went a-Courtin'

Stacey Cloum performs this recital in partial fulfillment of the requirements for the Bachelor of Music degree in music management. She is a student of Elizabeth Robertson, DMus.

Kellie Schallert performs this recital in addition to the requirements for the Bachelor of Music in Music Therapy degree. She is a student of Kelly Sulick.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

BRIAN BOSLEY, SAXOPHONE

ADAM SHOAF, ALTO SAXOPHONE

STEVE GREENWELL, TENOR SAXOPHONE

JAY CARTWRIGHT, BARITONE SAXOPHONE

BEVERLY ATTINGER, PIANO

Sunday, March 28, 2009

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Six Studies in English Folk-SongRalph Vaughan Williams
I. Adagio (1872-1958)

II. Andante

III. Larghetto

IV. Lento

V. Andante tranquillo

VI. Allegro

Concerto for Alto Saxophone and Wind EnsembleIngolf Dahl
I. Recitative (1912-1970)

II. Passacaglia

III. Rondo alla marcia

BRIEF INTERMISSION

Tableaux de Provence	Paule Maurice (1910-1967)
I. Farandoulo di chatouno	
II. Cansoun per ma mio	
III. La boumiamo	
IV. Dis alyscamps l'amo souspire	
V. Lou cabridan	
Quartet Opus 109	Alexander Glazunov (1865-1936)
I. Partie	

Brian Bosley performs this recital in partial fulfillment of the Bachelor of Music in Music Education degree. He is a student of Thomas Josenhans.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
NIK SPRINGMAN, GUITAR

Sunday, March 28, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

- Adelita.....Francisco Tárrega
(1852-1909)
- Étude No. 3, Op. 60Matteo Carcassi
(1792- 1853)
- Allegro, Op. 50Mauro Giuliani
(1781-1829)
- SonataGiuseppe Brescianello
Allegro (1690-1758)
Menuett
Trio
Gigue
- Valse Criollo.....Antonio Lauro
(1917-1986)

Nik Springman performs this recital in partial fulfillment of the requirements for the Bachelor of Music degree in music management. He is a student of Renato Butturi.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

FACULTY RECITAL
HARLAXTON
QUINTET

Tuesday, March 31, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

HARLAXTON QUINTET
KELLY SULICK, FLUTE
ELIZABETH ROBERTSON, OBOE
THOMAS JOSEPHANS, CLARINET
EDWIN LACY, BASSOON
ERIN SCHMIDT, HORN

PROGRAM

Divertimento No. 14, K.V. 270.....Wolfgang Amadeus Mozart
I. Allegro molto (1756-1791)
II. Andantino
III. Menuett
IV. Presto

Trois pièces brèvesJacques Ibert
I. Allegro (1890-1962)
II. Andante
III. Assez lent; Allegro scherzando

INTERMISSION

Wind Quintet in A-flat, Op. 14, H. 67Gustav Holst
I. Allegro moderato (un poco rubato) (1874-1934)
II. Adagio
III. Minuet (in Canon)
IV. Air and Variations

Six Bagatelles for Wind QuintetGyörgy Ligeti
I. Allegro con spirito (1923-2006)
II. Rubato; Lamentoso
III. Allegro grazioso
IV. Presto ruvido
V. Adagio; Mesto
VI. Molto vivace; Capriccioso

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Violin Concerto, Op. 14.....Samuel Barber
1st movement (1910-1981)

Tsz Hei Fatima Chan, Violin
Lynne Woolsey, Piano

Sonatina.....Béla Bartók
I. Allegretto (1881-1945)

II. Moderato

III. Allegro vivace

Maggie Evans, Piano

Andante from Symphony No. 5.....Felix Mendelssohn
(1809-1847)

Caleb Gorrell, Horn

Kristin Jones, Piano

Intorno All'Idol Mio.....Antonio Cesti
(1623-1669)

Erin Copeland, Soprano

Kaitlin Blacklock, Piano

La promessa.....Gioacchino Rossini
(1792-1868)

Michelle Nuti, Soprano

Kristin Jones, Piano

Piano Sonata.....Aaron Copeland
Molto Moderato (1900-1990)

Jennifer Nowacki, Piano

Thursday, April 2, 2009

Wheeler Concert Hall

11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
MARIAH SMITH, VIOLA
KRISTIN JONES, PIANO

Saturday, April 4, 2009
Wheeler Concert Hall
2:30 p.m.

PROGRAM

Suite Hébraïque for Viola and Piano.....	Ernest Bloch
I. Rapsodie	(1880-1959)
II. Processional	
III. Affirmation	
 Romanze, Op. 85	 Max Bruch
	(1838-1920)

Mariah Smith performs this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Therapy degree. She is a student of Carol Dallinger.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
ASHLEY BAKER, FLUTE

Saturday, April 4, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

Moments for Flute and Piano, Op. 47 Robert Muczynski
I. Allegro (b. 1929)

II. Andante sostenuto

III. Allegro con spirito

Thomas Drury, Piano

Caprice on Danish and Russian Airs, Op. 79 Camille Saint-Saëns
(1835-1921)

Ashley Junker, Oboe

Ben Werne, Clarinet

John Posey, Piano

Sonata in D Major, Op. 94 Sergei Prokofiev
I. Moderato (1891-1953)

II. Scherzo

III. Andante

IV. Allegro con brio

Thomas Drury, Piano

Ashley Baker performs this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Education degree. She is a student of Kelly Sulick.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



PERCUSSION ENSEMBLE

Saturday, April 4, 2009
Wheeler Concert Hall
6:00 p.m



PERSONNEL

University of Evansville Percussion Ensemble

William Shaltis, Conductor

Dillon Bowles
Kayla Brenton
Kaitlin Gress
Brandon Hagen
Jon Kern
Steve Neff
Josh Nixon

Henderson County High School Percussion Ensemble

Sam Ambrose
Brad Davis
Jordan Lee
Nathan Parrish
Jonah Polley

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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- Children who are able to sit quietly during the performance are welcome at our concerts.

PERSONNEL

University of Evansville Percussion Ensemble

William Shaltis, Conductor

Dillon Bowles
Kayla Brenton
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PERCUSSION ENSEMBLE

PROGRAM

Quartet (1935) John Cage
I. Moderate (1912-1992)
II. Very slow
IV. Fast

The Ragtime Robin..... George Hamilton Green
(1893-1970)
arr. Bob Becker
Jon Kern, Xylophone

Head Talk..... Mark Ford
(b. 1958)
HCHS Percussion Ensemble

Normandy Beach David Gillingham
(b. 1947)

“Polka” Dmitri Shostakovich
from *The Golden Age Ballet* (1906-1975)
arr. Gordon Peters

Quiet..... David McBride
(b. 1951)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



HORN STUDIO

Sunday, April 5, 2009
Wheeler Concert Hall
1:00 p.m.



HORN CHOIR PERSONNEL

Erin Schmidt, Director

Katie Dockery
Caleb Gorrell
Dominic Huether
Kendra Syversen

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HORN STUDIO

PROGRAM

Andante from Symphony No. 5 "Reformation" Felix Mendelssohn
(1809-1847)
arr. Mason Jones

Caleb Gorrell, Horn
Kristin Jones, Piano

Concerto, Op. 8..... Franz Strauss
I. Allegro Moderato (1822-1905)

Dominic Huether, Horn
Kristin Jones, Piano

Hunter's Moon..... Gilbert Vinter
(1909-1969)

Kendra Syversen, Horn
Kristin Jones, Piano

Two Madrigals for Horn Quartet..... arr. Cristian Cordreanu
Il Bianco e dolce cigno Jacques Arcadelt
(1504-1568)

Sicut Servus Giovanni Palestrina
(1525-1594)

Three Pieces for Hunting Horns..... Antonio Richter
Andante (1832)
Adagio
Marcia

Theme and Variations from the Emperor Quartet..... Franz Josef Haydn
(1732-1809)
arr. Lowell Shaw

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

RICHARD SEARS, BARITONE

MICHAEL SALAZAR,
PIANO, HARPSICHORD, PORTATIVE ORGAN

ASHLEY BAKER, FLUTE

LOREN VEAZEY, CELLO

Sunday, April 5, 2009

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Flow my tears John Dowland
What if I never speed (1563-1626)
Weep you no more sad fountains

“Ächzen und erbärmlich Weinen” J. S. Bach
from Cantata #13 (1685-1750)

Le Voyageur..... Gabriel Fauré
La Rançon (1845-1924)
Chant d'Automne

PAUSE

Quattro Rispetti, Op. 11Ermanno Wolf-Ferrari
Un verde praticello senza piante (1876-1948)
Io dei saluti ve ne mando mille
E tanto c'è pericol ch'io ti lasci
O si che non sapevo sospirare

Four William Blake SongsRaymond Wilding-White
The Sick Rose (1922-2001)
The Little Boy Lost
Soft Snow
The Wild Flower's Song

"Ein Mädchen oder Weibchen"W. A. Mozart
from *Magic Flute* (1756-1791)

Richard Sears performs this recital in partial fulfillment of the requirements for the Bachelor of Music degree in performance. He is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT
MUSIC

STRING ENSEMBLE
AND PIANO TRIO

Sunday, April 5, 2009
Wheeler Concert Hall
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

String Ensemble

Eric Garcia, Conductor

Violin I

Elizabeth Grondin
Alayna Faulkenberg

Cello

Loren Veazey
Matt Williams
Justin Carter

Violin II

Fatima Chan
David Riedford
Eliza Turbyfill

Bass

Kaleo Ha'o
Chris Doran
Heidi Herbert-Lovern

Viola

Mariah Smith

PROGRAM NOTES

Disguised demons, forgiving angels, tortured human souls. *Inner Demons* (an arrangement of two movements of *String Quartet No. 2: Demons and Angels*) tells the story of a man who thought his actions were guided by the forces of good, only to discover that he has lost his mind and wreaked havoc on earth. The piece begins with the depiction of the man losing his mind. We hear four themes: a tarantella, a demented waltz, a scherzo, and the Appalachian folk hymn "The Wayfaring Stranger." The themes are stated quite briskly until arriving at the hymn. This theme consumes the man; it destroys his mind and he melts down. As his mind is slowly rebuilt, his thoughts become increasingly chaotic, until elements of all four themes are heard simultaneously. After the piece comes to a screaming halt, we hear a slow, angelic section that remembers the goodness that existed in the man before his personality transformed.

String Quartet No. 2: Demons and Angels was commissioned by Music in the Loft for the Biava Quartet for the Loft's 2004-2005 season.

- S.G.

STRING ENSEMBLE AND PIANO TRIO

PROGRAM

Inner Demons.....Stacy Garrop
String Ensemble (b. 1969)

PAUSE

Piano Trio No. 2 in E Minor, Op. 67Dmitri Shostakovich
I. Andante (1906-1975)
II. Allegro non troppo
III. Largo
IV. Allegretto

Elizabeth Grondin, Violin
Loren Veazey, Cello
John Posey, Piano

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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THE BIG THREE

Tuesday, April 7, 2009
Neu Chapel
7:30 p.m.



THE BIG THREE

PROGRAM

All that Hath Life and Breath Praise Ye the LordRené Clausen
(b. 1953)

Gretchen Otness, Soprano

Verleih uns Frieden.....Felix Mendelssohn
(1809-1847)

Mathew Vanover, Organist

Salve Regina.....Vytautas Miškinis
(b. 1954)

Festival Te Deum.....Benjamin Britten
(1913-1976)

Gretchen Otness, Soprano

Douglas Reed, Organist

University Choir

Polka from *The Golden Age*, Op. 22Dmitri Shostakovich
(1906-1975)

Suite from *Lieutenant Kijé*, Op. 60Sergei Prokofiev
(1891-1953)

I. The Birth of Kijé

II. Romance

III. The Wedding of Kijé

IV. Troika

V. Kijé's Burial

University Symphony Orchestra

INTERMISSION

Festive Overture, Opus 96Dmitri Shostakovich
(1906-1975)
trans. Donald Hunsberger

Symphony in E^bShafer Mahoney
1. Fanfare (after Copland) (b. 1968)
2. Africa or Ithaca
3. Blue
4. Clang
5. White Oaks Lane
6. March

Wind Ensemble

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



TRANSLATIONS and NOTES

Verleih uns Frieden

Grant us peace in our time, merciful Lord God. There is indeed no other who can fight for us, for you alone are our God.

Salve Regina

Hail Queen, Mother of mercy, our life, our sweetness, and our hope. To Thee we cry, banished sons of Eve. To thee we send up our sighs, groaning and weeping in this valley of tears.

Hasten therefore, our Advocate, and turn your merciful eyes toward us. And show us Jesus, the blessed fruit of your womb, after this exile.

O merciful, O pious, O sweet Virgin Mary.

Lieutenant Kijé

Sergei Prokofiev was one of many twentieth-century composers to try his hand at film composition. His efforts in the field began in 1933, when Aleksandr Fajntsimmer (or Feinzimmer in its Germanized form) asked Prokofiev to supply music for his *Poruchik Kizhe*, or *Lieutenant Kijé*. The film, based on the novella of the same name by Yuri Tynyanov, is set in Czarist Russia and satirizes Russian society and governmental structures prior to the Bolshevik revolution in a manner one can only describe as slapstick, roughly akin at times to the *Three Stooges* or *Monty Python*. The film's title character is, in fact, not a character at all, but an imaginary figure created via a misunderstanding over a clerical error. The nonexistent lieutenant bears the brunt of Czar Paul I's maniacal anger and is exiled to Siberia for supposedly shouting loudly and waking the Czar as he napped. The Czar's courtiers are aware of the mistake, but they play along with the Czar's commands in order to keep Paul happy and to minimize their own difficulties in dealing with the "mad" ruler. As the Czar's anger diminishes and he learns more about Kijé through further misunderstandings, he recalls Kijé and promotes him, eventually making him general of the Imperial Army. When the Czar finally insists on meeting Kijé face to face, those who have perpetuated the farce are forced to "kill off" Kijé and give him a state funeral befitting someone of his level.

The score Prokofiev produced in the summer of 1933 was the perfect counterpart to the satirical nature of the film. Its themes and the ways in which Prokofiev presented, developed, and combined them brilliantly mirrored the story and images on the screen. *Poruchik Kizhe* premiered in Leningrad the following year but was poorly received, and it was withdrawn a few weeks later. Having invested significant time and effort in the music, however, Prokofiev chose to extract and reshape portions of the score to create a suite for orchestra, which he premiered in Moscow later that same year.

The titles of the five movements refer to episodes within the life of the fictitious character. The first movement opens with a theme played by a distant cornet, followed by comically militaristic music that degenerates into a fragmented contrapuntal outburst. A more subdued section features Kijé's theme on flute and saxophone, and the movement closes with a restatement of the opening cornet fanfare. The second movement is a melancholic "song without words" with a notably Russian flavor. (Actually, the words do exist, set by Prokofiev for baritone to the tune heard in the double bass and tenor saxophone.) Melancholy gives way to a more robust sound in the middle section, and the movement – as well as the entire suite – admirably demonstrates Prokofiev's vast skills as an orchestrator. The third movement features one of the suite's two famous themes, a frolicking tune first heard on the cornet, which contrasts the pompous, ceremonial music that opens and closes the movement. The second famous extract appears as the main theme of "Troika," another "song without words" that many audience members may recognize due to its frequent use in holiday films and television shows over the years. Perhaps "Kijé's Burial" best exemplifies the music's ironic humor. The movement opens as the first movement began and continues by restating and combining themes from the preceding movements, comically mixing slower, somber melodic fragments with faster, humorous ones. The interment ends with a final restatement of the opening cornet fanfare.

Festive Overture, Opus 96

Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony on November 16, 1955. In 1956 the New York Philharmonic under Dimitri Mitropoulos presented the overture in Carnegie Hall. A Russian band version of the overture that utilized the standard instrumentation of the Russian military band was released in 1958. This 1965 edition by Donald Hunsberger has been scored for the instrumentation of the American symphonic band.

– Donald Hunsberger

Symphony in E $\flat$

The first and last movements, “Fanfare (after Copland)” and “March,” are festive and energetic ... In my symphony, these movements are linked; both are fast movements in E-flat which feature the same trumpet melody (E-flat – F – D) ... The “Fanfare” briefly quotes two of my favorite works by Aaron Copland: *Fanfare for the Common Man* and *Appalachian Spring*.

The inner movements have fanciful titles. “Africa or Ithaca” was a game the renowned physicist Richard Feynman used to play with his students at Cornell. An amateur percussionist, Feynman would play a rhythm on his bongos and make his students guess whether the rhythm was authentic or made up. Likewise, this movement takes the overlapping eight note patterns of kalimba music as its starting point.

“Blue” and “Clang” are very short movements. “Blue” is a short, chromatic chorale for the brass section ... “Clang” is the scherzo movement. The main melody is a long chain of reiterated short notes with no sustained notes at all, giving the movement its nervous, insistent character. The percussion section contributes the occasional “clang.”

“White Oaks Lane,” the slow movement of the symphony, is named after the upstate New York home of my dear friends ... The melody is an unhurried sequence which gently twists through a variety of keys ... The main motif here is an inversion of the fanfare theme.

– Shafer Mahoney

PERSONNEL

University Choir

Dennis Malfatti, Conductor
Mathew Vanover, Accompanist

Maria Bernardin
Kelci Scott
Stephanie Sullivan
Courtney Vaal
Michelle Nuti
Aria Bonsignore-Berry
Kerri Kapler
Gretchen Otness
Ellen Welcher
Amanda Teich

Erin Copeland
Brittany Drossart
Jenna Bartley
Maggie Evans
Amber Carter
Alyssa Furling
Jennifer Weldy
Caroline Buckman
Michael Hopper
D. W. Williams

Kyle Picha
Patrick Ritsch
Tyler Simpson
Stephen Spinks
Richard Sears
Michael Salazar
Taj Stephens
Jesse Brown
Greg Engleman
Jason Jett

University Symphony Orchestra

Eric Garcia, Conductor

Violin I

Elizabeth Grondin,
Concertmaster
Alayna Faulkenberg
David Riedford
Sam Knapp
Michelle Miller
Emily Mella

Violin II

Fatima Chan
Kelsey Shantz
Nicole Latienge
Andrea Solomonson
Eliza Turbyfill

Viola

Heather Smyser
Mariah Smith
Stephanie Voll

Cello

Loren Veazey
Kate Chybowski
Matt Williams
Burgandy Slaughter
Courtney Cochran
Justin Carter

Bass

Kaleo Ha'o
Chris Doran
Heidi Herbert-Lovern

Flute

Ashley Baker*
Kellie Schallert
Kerri Kappler

Oboe

Ashley Junker*
Stacy Cloum

Clarinet

Ben Werne*
Stephanie Myers

Saxophone

Brian Bosley

Bassoon

Brandi David*
Dan Wheelock

Horn

Kendra Syversen*
Caleb Gorrell
Dominic Huether
Katie Dockery

Trumpet

Frank Blubaugh*
Taylor Barnett
Cassandra Weybright

Trombone

Allaina Bush*
Andy Riederer
Neil Parsons

Percussion

Kayla Brenton
Kaitlin Gress
Brandon Hagen
Jon Kern
Joshua Nixon

Celeste/Piano

John Posey

Harp

Erzsébet Gaál

Wind Ensemble
Kenneth Steinsultz, Conductor

Piccolo
Kerri Kappler

Flute
Alyssa Kereki*
Elizabeth Stone
Hattie Johnson
Bethany Leist

Oboe
Ashley Junker*
Stacey Cloum
Anna Hartig

English Horn
Stacey Cloum

Bassoon
Brandi David*
Daniel Wheelock†

Clarinet
Ben Werne*
Stephanie Myers
Karol Farris
Melissa Heckner
Virginia Niese
Carrie Schindler
Janel Jett
Cheryl Waclaw

Bass Clarinet
Amanda Watson

Alto Saxophone
Monte Skelton*
Brian Bosley*

Tenor Saxophone
Jon Bolin

Baritone Saxophone
Aaron Groves

Trumpet
Frank Blubaugh*
Lauren Hart*
Cassandra Weybright
Nathan Winstead
Nick Seibert
Dalton Bailey

Horn
Kendra Syversen*
Katie Dockery
Caleb Gorrell

Trombone
Allaina Bush*
Andrew Riederer
Caleb Tomlinson

Euphonium
Kristina Lu'u'loa*

Tuba
Katie Weihbrecht *
Joey Teubert

Double Bass
Heidi Herbert-Lovern

Percussion
Kayla Brenton*
Brandon Hagen
Kaitlin Gress
Josh Nixon
Jon Kern

Piano
Jennifer Nowacki

*Principal or Co-principal
†Community Member

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Fiddler of Dooney.....Ivor Gurney
(1890-1937)

Stephanie Voll, Mezzo-Soprano
Aaron Riedford, Piano

Come All Ye Fair & Tender Ladies.....John Edmunds
(b. 1930)

Alyssa Mandel, Mezzo-Soprano
Karol Farris, Piano

Gott im Frühling.....Franz Schubert
(1797-1828)

Angelina Murray, Mezzo-Soprano
Margaret Evans, Piano

Sonatina.....Malcolm Arnold
I. Allegro con brio (1921-2006)

Melissa Heckner, clarinet
Kristin Jones, Piano

Chanson d'avril.....Georges Bizet
(1838-1875)

Aria Bonsignore-Berry, Soprano
Patrick Ritsch, Piano

Già la notte s'avvicina.....Isabella Colbran Rossini
(1785-1845)

Jenna Bartley, Mezzo-Soprano
Aaron Riedford, Piano

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Fiddler of Dooney.....Ivor Gurney
(1890-1937)

Stephanie Voll, Mezzo-Soprano
Aaron Riedford, Piano

Come All Ye Fair & Tender Ladies.....John Edmunds
(b. 1930)

Alyssa Mandel, Mezzo-Soprano
Karol Farris, Piano

Gott im Frühling.....Franz Schubert
(1797-1828)

Angelina Murray, Mezzo-Soprano
Margaret Evans, Piano

Sonatina.....Malcolm Arnold
I. Allegro con brio (1921-2006)

Melissa Heckner, clarinet
Kristin Jones, Piano

Chanson d'avril.....Georges Bizet
(1838-1875)

Aria Bonsignore-Berry, Soprano
Patrick Ritsch, Piano

Già la notte s'avvicina.....Isabella Colbran Rossini
(1785-1845)

Jenna Bartley, Mezzo-Soprano
Aaron Riedford, Piano

Zueignung.....Richard Strauss
(1868-1949)

Kelci Scott, Soprano
Patrick Ritsch, Piano

Amor Preparami.....Alessandro Scarlatti
(1660-1725)

Alyssa Padilla, Mezzo-Soprano
Matt Vanover, Piano

Che Fiero Costume.....Giovanni Legrenzi
From the cantata *Echi di riverenza* (1626-1690)

Kendrick Taj Stephens, Baritone
Rob Hutchinson, Piano

The Swan.....Camille Saint-Saëns
(1835-1921)

Justin Carter, Cello
Patrick Ritsch, Piano

Se Florindo é Fedele.....Alessandro Scarlatti

Krystyn Burns, Soprano
Rob Hutchinson, Piano

Fantaisie en Mib.....J. Ed Barat
(1882-1963)

Dalton Bailey, Trumpet
Kristin Jones, Piano

Thursday, April 9, 2009
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT
MUSIC

EYKAMP STRING
QUARTET

Tuesday, April 14, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHIES

Gared Crawford, violinist and concertmaster of the Evansville Philharmonic Orchestra, is a graduate of Northwestern University. In 2006-07 he served as the associate concertmaster of the South Bend Symphony, and in 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as a soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He was also a recipient of the Grand Prize in the 55th annual Colemann Chamber Music Competition. From 2001 to 2003 he gave nationwide performances with the Erato String Quartet.

Jung-Min Shin, violinist, is the newly appointed associate concertmaster of the Evansville Philharmonic Orchestra. Born in Seoul, Korea, Shin earned a Bachelor of Music from Seoul National University, a Diploma of Orchestra Academy from Toho Gakuen School in Japan, and a Master of Music from the Juilliard School. While studying in Korea, Shin won numerous competitions including the Grand Prize of Korean Philharmonic Orchestra Competition and the Strad Competition. While a student at the Toho Gakuen School, she was awarded a full scholarship to perform as a member of their scholarship string quartet, and she participated as concertmaster of the Toho Orchestra Academy. During the summers, she has participated in festivals such as the Aspen Music Festival, Flaine Festival in France, and Spoleto Festival U.S.A. She is pursuing a Doctor of Music at Indiana University, where she studies with Mauricio Fuks.

Craig Bate, violist, is the principal violist of the Evansville Philharmonic Orchestra and is also the principal violist of the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States, including a recent concerto performance in Bloomington, Indiana, as the winner of Indiana University's Concerto Competition. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar, led by Jaime Laredo in Carnegie Hall. Bate was the Grand Prize winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17, he won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he also held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, cellist, is the principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, he is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. As a champion of contemporary music, Bate has premiered several new compositions and has collaborated in recording new works under the Summit label. He holds a Bachelor of Music from De Pauw University and a Performance Diploma from Indiana University where he worked with the master cellist Janos Starker.

The Eykamp String Quartet is made possible by the special underwriting of Rita, Richard and Dorothy Eykamp, friends of the University of Evansville and the Evansville Philharmonic Orchestra.

EYKAMP STRING QUARTET

PROGRAM

- String Quartet No. 4 in E Minor, Op. 44, No. 2Felix Mendelssohn
I. Allegro assai appassionato (1809-1847)
II. Scherzo: Allegro di molto
III. Andante
IV. Presto agitato

INTERMISSION

- String Quartet in B^b Major, Op. 130.....Ludwig van Beethoven
I. Adagio, ma non troppo – Allegro (1770-1827)
II. Presto
III. Andante con moto ma non troppo
IV. Alla danza tedesca
V. Cavatina
VI. Finale: Allegro

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

The Hollow Men.....Vincent Persichetti
(1915-1987)

Lauren Hart, Trumpet
Kristin Jones, Piano

'S Wonderful.....George Gershwin
(1898-1937)

Tyler Simpson, Piano

Notre Amour.....Gabriel Fauré
(1845-1924)

Kelci Scott, Soprano
Partick Ritsch, Piano

Solo de Concert.....Gabriel Pierné
(1863-1937)

Brandi David, Bassoon
Kristin Jones, Piano

Spanish Dance, Op. 37, No. 2.....Enrique Granados
(1867-1916)

Kaitlin Blacklock, Piano

Trumpet Concerto.....Edward Gregson
1. Allegro Vigoroso (b. 1945)

Cassandra Weybright, Trumpet
Kristin Jones, Piano

Four Piano Blues.....Aaron Copland
1. (Freely Poetic) (1900-1990)

Theodore Zajler, Piano

Thursday, April 16, 2009
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

ELIZABETH GRONDIN, VIOLIN

KRISTIN JONES, PIANO

Saturday, April 18, 2009
Wheeler Concert Hall
2:30 p.m.

PROGRAM

La FoliaA. Corelli/Fritz Kreisler
(1875-1962)

Sonata No. 3 in D Minor (for Piano and Violin) Op. 108Johannes Brahms
(1833-1897)
I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

INTERMISSION

Gavotte from *Mignon*A. Thomas/Pablo de Sarasate
(1844-1908)

Suite ItalienneIgor Stravinsky
(1882-1971)
I. Introduzione
II. Serenata
III. Tarantella
IV. Gavotta con due variazioni
V. Scherzino
VI. Minuetto e Finale

Le Streghe ("The Witches' Dance") Op. 8 (post.).....Nicolo Paganini
(1782-1840)

Elizabeth Grondin performs this recital in partial fulfillment of the requirements for the Bachelor of Music degree in performance. She is a student of Carol Dallinger.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT LECTURE
AND PRESENTATION

JENNIFER WELDY, MEZZO-SOPRANO

TOM DRURY, PIANO

Saturday, April 18, 2009
Wheeler Concert Hall
4:00 p.m.

PROGRAM

La bonne chanson Gabriel Fauré
Une sainte en son aureole (1845-1924)
Puisque l'aube grandit
La lune blanche
J'allais par des chemins perfides
J'ai Presque peur, en vérité
Avant que tu ne t'en ailles
Donc, ce sera par des chemins perfides
N'est-ce pas?
L'Hiver a cessé

Jennifer Weldy performs this recital in addition to the requirements for the Bachelor of Arts degree in music. She is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT LECTURE
AND PRESENTATION

JENNIFER WELDY, MEZZO-SOPRANO

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Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY ORGAN SERIES

HELEN SKUGGEDAL REED
ORGAN and HARPSICHORD

Sunday, April 19, 2009
Wheeler Concert Hall
2:30 p.m



UNIVERSITY
OF
EVANSVILLE

Civic Mission ... Sacred Trust

DEPARTMENT MUSIC

UNIVERSITY ORGAN SERIES

HELEN SKUGGEDAL REED
ORGAN and HARPSICHORD

Sunday, April 19, 2009
Wheeler Concert Hall
2:30 p.m



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

HELEN SKUGGEDAL REED

PROGRAM

I. Dance

- La Romanesca con cinque mutanze.....Antonio Valente
(fl. 1550-1580)
- Pavana, The Earle of Salisbury.....William Byrd
(1543-1623)
- La Volta.....William Byrd
- Galliard ex D.....Heinrich Scheidemann
(1595-1663)

II. Song

- Trip to Pawtucket.....Oliver Shaw
(1779-1848)
- Suite, "Auf meinen lieben Gott," BuxWV 179.....Dieterich Buxtehude
(1637-1707)

III. Drama

- Toccata in C (1656, no. 3).....Johann Jakob Froberger
(1616-1667)
- Toccata quarta (1616).....Girolamo Frescobaldi
(1583-1643)

IV. Portraits

- Lambert's Clavichord, Op. 41.....Herbert Howells
De la Mare's Pavane (July 28, 1927) (1892-1983)
Hughes's Ballet (September 1927)

V. The Golden Age

- Rondeau, Les baricades misterieuses.....François Couperin
(1668-1733)
- Ariadne Musica (1715).....J. C. F. Fischer
Prelude and Fugue No. 18 in B Minor (1656-1746)
Prelude and Fugue No. 8 in E Major
- Ground in Gamut.....Henry Purcell
(1659-1695)

VI. Two Masters

Passacaille	George Frederick Handel (1695-1759)
Prelude in C (Well-Tempered Clavier, Book 1)	Johann Sebastian Bach (1685-1750)
Fugue in C (Well-Tempered Clavier, Book II)	Johann Sebastian Bach

VII. New Sounds

A Single Petal of a Rose (1958/1968)	Duke Ellington (1899-1974)
Lessons for the Harpsichord (1971)	Daniel Pinkham (1923-2006)

VIII. A Third Master

Sonata in D, K. 288	Domenico Scarlatti (1685-1757)
Sonata in D, K. 492	Domenico Scarlatti

Harpsichord in French style by William Dowd
Boston, Massachusetts, 1974

Francile McDonald McGary Portativ Organ by John Schreiner
Schenectady, New York, 2000

*University Organ Series concerts are presented with the support of the
Patricia H. Snyder Concert and Lecture Series.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC

JAZZ ENSEMBLES

Eykamp Hall, Ridgway University Center
Sunday, April 19, 2009
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

The Evansville Dance Monkeys Personnel

Sue Dormcier and George Whalen

Eva and Scott Key

Robin and Chris Stuard

The **Evansville Dance Monkeys** is a social dance group organized to keep persons in the dance community connected. Volunteers from the group maintain a Web calendar with area dances, lessons, etc., as well as an e-mail list of nearly 100 dancers. In June 2007 the group began to share the gift of dance with the elderly of the Evansville community by dancing at local senior centers. The project, appropriately titled Dancing Across Generations (DAG), has expanded to include other age groups by dancing at community events held at the Children's Museum of Evansville and at Evansville-Vanderburgh Public Libraries. The group does not charge for any of the performances, and the dancers are all volunteers. The couples performing today are just a handful of the persons who participate in the DAG project.

www.localendar.com/public/evansvilledance
evansville.dance@gmail.com

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Stage managers provided by Phi Mu Alpha Sinfonia

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JAZZ ENSEMBLES PERSONNEL

Timoty Zifer and Renato Butturi, Directors

JAZZ ENSEMBLE II

Alto Saxophone

Bethany Leist

Alto Saxophone II

Monte Skelton

Tenor Saxophone I

Kaitlin Blacklock

Tenor Saxophone II

Cassandra Weybright

Baritone Saxophone

Aaron Groves

Trumpet I

Nick Seibert

Trumpet II

Dalton Bailey

Trumpet III

Kyle Zoll

Trumpet IV

Glenn Katterhenry

Trombone I

John Sakel

Trombone II

Darryl Megli

Trombone III

Mark Myers

Trombone IV

Ben Field

Piano

Ian Lynch

Bass

Heidi Herbert-Lovern

Guitar

Matthew Burnett

Drums

Josh Nixon

JAZZ ENSEMBLE I

Alto Saxophone I

Monte Skelton

Alto Saxophone II

Jon Bolin

Tenor Saxophone I

Pete Anderson

Tenor Saxophone II

Susan Reynolds

Baritone Saxophone

Aaron Groves

Trumpet I

Lauren Hart

Trumpet II

Frank Blubaugh

Trumpet III

Cassandra Weybright

Trumpet IV

Taylor Barnett

Trombone I

Andy Riederer

Trombone II

Tina Lu'ulua

Trombone III

Eugene Cooper

Trombone IV

Caleb Tomlinson

Keyboard

John Posey

Bass

Kaleo Ha'o

Guitar

Christopher Mc Laughlin

Drums

Jon Kern

JAZZ ENSEMBLES

PROGRAM

JAZZ ENSEMBLE II

Blue Skies	Irving Berlin arr. Paul Jennings
Satin Doll.....	Duke Ellington arr. Mark Taylor
Moten Swing.....	Buster and Bennie Moten arr. Sammy Nestico
Trinary Code.....	Roget Pontbriand
SUNY Triangle.....	Jim Martin
Shuffle This	Jim Martin

JAZZ ENSEMBLE I

Until I Met You	Freddie Green and Don Wolf arr. Mark Taylor
I'll Be Around	Alec Wilder arr. Mike Tomaro
Timothy Zifer, Trumpet	
Alexander's Ragtime Band	arr. Les Hooper
'Round Midnight	Thelonius Monk and Cootie William arr. Mike Tomaro
Monte Skelton, Alto Saxophone	
I'm Beginning to See the Light	Don George and Johnny Hodges arr. Mark Taylor
Ja-Da	Bob Carleton arr. Sammy Nestico
Leap Frog.....	Joe Garland arr. Paul Lavender
Evansville Dance Monkeys	
Brass Roots.....	Don Sebesky arr. Andy Clark

DEPARTMENT
MUSIC

MEN'S AND WOMEN'S
CHORUSES
with KANTOREI

Sunday, April 19, 2009
Neu Chapel
6:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MEN'S AND WOMEN'S CHORUSES

PROGRAM

Brothers, Sing On.....Edvard Grieg
(1843-1907)

Black is the Color of My True Love's Hairarr. Stuart Churchill

Hunter's ChorusCarl Maria von Weber
from *Der Freischütz* (1786-1826)

BlackbirdJohn Lennon
(1940-1980)
Paul McCartney
(b. 1942)
arr. Daryl Runswick

Coleman Alguire, Soloist

Lord, Make Me an Instrument of Thy Peace.....John Rutter
(b. 1945)

Ride the Chariotarr. William Henry Smith

Corbe Ashby, Soloist

Men's Chorus

Tyler Simpson, Accompanist

Since First I Saw Your Face.....Thomas Ford
(c. 1580-1648)

Since My Tears and Lamenting.....Thomas Morley
(c. 1557-1602)

Wounded I AmWilliam Byrd
(1543-1623)

Fair Phyllis I SawJohn Farmer
(1570-1605)

Kantorei

INTERMISSION

Two Settings of Texts by Shakespeare:

Sigh No More, LadiesDonna Gartman Schultz
Shall I Compare Thee to a Summer's DayJames Quitman Mulholland
(b. 1935)

Stabat Mater	Giovanni Battista Pergolesi
1. Stabat mater dolorosa	chorus (1710-1736)
2. Cujus animam gementem	soprano
3. O quam tristis	chorus
4. Quae moerebat et dolebat	alto
5. Quis est homo qui no fleret	soprano and alto duet, chorus
6. Vidit suum dulcem natum	soprano
7. Eja, mater, fons amoris	alto
8. Fac ut ardeat cor meum	chorus
9. Sancta mater, istud agas	soprano and alto duet
10. Fac ut portem Christi mortem	alto
11. Inflammatus et accensus	chorus
12. Quando corpus morietur	chorus
13. Amen	chorus

Soloists (in order of appearance)

Jessica Massey, Brittany Brazinski, Jessica David, Jessica Hoyer,
Angelina Murray, Merrill Bradford

Instrumentalists

Elizabeth Grondin, Violin I
Fatima Chan, Violin II
Heather Smyser, Viola
Loren Veazey, Cello
Michael Salazar, Organ

Women's Chorus

Michael Salazar, Accompanist

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

TRANSLATIONS

Hunter's Chorus

The joy of the hunter is beyond all comparing, for where can a life more exciting be found? The sound of the horn heard, the stag to pursue as he leaps o'er the ground, this is a sport for a prince, a manly activity that hardens the fibers and strengthens the frame. What pleasure more noble, what keener enjoyment than all day long to go after the game?

Diana directing us through the forest to follow our fortune. The rocks echo loud as we cheerily yell until we bring home the slayed game. This is a sport for a prince...

Stabat Mater

- | | |
|--|---|
| 1. Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius. | The grieving Mother stood
beside the cross weeping
where her Son was hanging. |
| 2. Cuius animam gementem
contristatam et dolentem
pertransivit gladius. | Through her weeping soul,
compassionate and grieving,
a sword passed. |
| 3. O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti! | O how sad and afflicted
was that blessed
Mother of the Only-begotten! |
| 4. Quae moerebat et dolebat
pia mater cum videbat
nati poenas incliti. | Who mourned and grieved,
the pious Mother, with seeing
the torment of her glorious Son. |
| 5. Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio? | Who is the man who would not weep
if seeing the Mother of Christ
in such agony? |
| Quis non posset contristari,
piam matrem contemplari
dolentem cum Filio? | Who would not have compassion
on beholding the devout mother
suffering with her Son? |
| Pro peccatis suae gentis
vidit Iesum in tormentis
et flagellis subditum. | For the sins of His people
she saw Jesus in torment
and subjected to the scourge. |
| 6. Vidit suum dulcem Natum
morientem, desolatum,
cum emisit spiritum. | She saw her sweet Son
dying, forsaken,
while He gave up His spirit. |
| 7. Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam. | O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you. |

8. Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

9. Sancta mater, istud agas,
Crucifixi fige plagas
cordi meo valide.

Tui Nati vulnerati
tam dignati pro me pati
poenas mecum divide.

Fac me vere tecum flere
Crucifixo condolere,
donec ego vixero.

Iuxta crucem tecum stare
ac me tibi sociare
in planctu desidero.

Virgo virginum paeclara,
Mihi iam non sis amara
Fac me tecum plangere.

10. Fac, ut portem Christi mortem,
Passionis fac consortem
Et plagas recolere.

Fac me plagis vulnerari,
Cruce hac inebriari Ob
Amorem filii.

11. Inflammatum et accensum
Per te, virgo, sim defenses
in die iudicii.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

12. Quando corpus morietur,
fac ut animae donetur
paradisi gloria. Amen.

Grant that my heart may burn
in the love of the Lord Christ
that I may greatly please Him.

Holy Mother, grant this of yours,
that the wounds of the Crucified be well-formed
in my heart.

Grant that the punishment of your wounded Son,
so worthily suffered for me,
may be shared with me.

Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.

To stand beside the cross with you,
and for me to join you
in mourning, this I desire.

Virgin of all virgins blest!
Listen to my fond request:
let me share thy grief divine;

Grant that I may bear Christ's death
Let me share in His passion
And be mindful of his stripes

Let me share in his wounds
Let me be inebriated by the cross,
Of the Son's Love.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Let me be guarded by the cross,
fortified by the death of Christ,
and cherished by grace.

When my body dies,
grant that to my soul is given
the glory of paradise. Amen.

PERSONNEL

Dennis Malfatti, Conductor

Men's Chorus

Dan David
Patrick Litteken
Nicholas Springman
Kevin Brunacini
Corbett Ashby

Stan Melvin
Frank Garrett
Jeff Skinner
Paden Gullquist
Coleman Alguire

Stephen Wilson
Theo Zajler
Jeremy Smith
Jacob Fisher
Kent Johnson

Kantorei

Erin Copeland
Brittany Drossart
Greg Engleman
Maggie Evans

Michelle Nutt
Patrick Ritsch
Michael Salazar

Kendrick Taj Stephens
Stephanie Sullivan
Courtney Vaal

Women's Chorus

Merrill Bradford
Kyrstyn Burns
Kiley Eberhard
Abigail Fisher
Jessica Hoyer
Jessica Massey
Janelle Mulherin
Cassandra Snelling
Rachel Hurley
Kristi Li-Strand
Audrey Boutwell
Anna Christianson

Carolyn France
Jennifer Nowacki
Stephanie Voll
Joanne Cobar
Alyssa Mandel
Kelly Couchman
Deirdre Gillen
Shannon Gross
Alyssa Padilla
Theresa Villota
Ashley Whyllly
Kirsten Yates

Jessica Allen
Brittany Brazinski
Angelina Murray
Kayla Ryan
Jennifer Saucerman
Amber Brandenburg
Jessica David
Carolyn England
Kendyl Wood
Katie Betts
Mollie Ehrman



FACULTY RECITAL

THOMAS JOSENHANS
CLARINET

EDWIN LACY
BASSOON

Tuesday, April 21, 2009
Wheeler Concert Hall
7:30 p.m.



THOMAS JOSENHANS, CLARINET
EDWIN LACY, BASSOON
THOMAS DRURY, PIANO

PROGRAM

Wings for Solo Clarinet	Joan Tower (b. 1938)
Concerto	Nino Rota (1911-1979)
Toccata	
Recitativo	
Andante; Valzer; Polka; Siciliana; Scherzo; Sarabanda; Galop	
Divertimento for Clarinet and Piano (World Premiere)	Thomas Drury (b. 1966)
Driving but buoyant	
Simply, with a lilt	
Jig	

PAUSE

Duet – Concertino for Clarinet and Bassoon	Richard Strauss (1864-1949)
Allegro moderato	
Andante	
Rondo	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Morceau De Concours.....André Chailleux
(b. 1904)

Nathan Winstead, Trumpet
Kristin Jones, Piano

Sonata for Trumpet and Piano.....Halsey Stevens
I. Allegro Moderato (1908-1989)

Frank Blubaugh, Trumpet
Tom Drury, Piano

Sonata No. 3.....G. F. Handel
Adagio (1685-1759)
Allegro

Jon Bolin, Alto Saxophone
Beverly Attinger, Piano

Rhapsodie.....Samuel Monroe
(1914-1972)

Aaron Groves, Tenor Saxophone
Kristin Jones, Piano

Four Church Sonatas.....W. A. Mozart
Allegro (1756-1791)

Virginia Niese, Clarinet
Kristin Jones, Piano

Concerto in D Major.....W. A. Mozart
Allegro aperto

Bethany Leist, Flute
Kristin Jones, Piano

Sonata II.....J. S. Bach
Allegro moderato (1685-1750)
Siciliano

Kerri R. Kappler, Flute
Kristin Jones, Piano

Thursday, April 23, 2009
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Cantabile in D Major, Op. 17.....Niccolò Paganini
(1782-1840)

David Riedford, Violin
Josh Riedford, Piano

Impromptu in F Minor, Op.72, No. 1.....Piotr Ilich Tchaikowski
(1840-1893)

Aaron Riedford, Piano

Philis.....Déodat de Séverac
(1872-1921)

Caroline Buckman, Mezzo-Soprano
Tyler Simpson, Piano

Drift Down, Drift Down.....Landon Ronald
(1873-1938)

Jessica L. Massey, Soprano
Michael Salazar, Piano

Domine Deus from *Gloria*.....Antonio Vivaldi
(1678-1741)

Amber Carter, Soprano
Patrick Ritsch, Piano

Nacht und Träume.....Franz Schubert
(1797-1828)

Greg Engleman, Tenor
Karol Farris, Piano

Italian Street Song from *Naughty Marietta*.....Victor Herbert
(1859-1924)

Stephanie Sullivan, Voice
Jennifer Nowacki, Piano

Il mio bel foco.....Benedetto Marcello
(1686-1739)

Kayla Ryan, Soprano
Rob Hutchison, Piano

Quattro Rispetti, Op. 11.....Ermanno Wolf-Ferrari
III. E tanto c'è pericol chio ti lasci (1876-1948)
IV. O si che non sapevo sospirare

Richard Sears II, Baritone
Michael Salazar, Piano

Sonata in F Major.....Benedetto Marcello

Andy Riederer, Trombone
Michael Salazar, Piano

Thursday, April 23, 2009
Neu Chapel
11:00 a.m.



DEPARTMENT MUSIC

SCHMIDT OPERA SERIES

HANSEL and GRETEL

by Englebert Humperdinck

Friday, April 24, 2009
Saturday, April 25, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SCHMIDT OPERA SERIES
presents
HANSEL AND GRETEL

Jon Truitt, Director
Jeff Thornton, Piano

	Friday/Sunday	Saturday/Monday
Hansel	Caroline Buckman	Jennifer Weldy
Gretel	Kelci Scott	Courtney Vaal
Mother	Devon Moody	Gretchen Otness
Father	Jason Jett	Patrick Ritsch
Witch	Ellen Welcher	Alyssa Furling
Sandman	Janelle Mulherin	Angelina Murray
Dew Fairy	Jessica Massey	Kyrstyn Burns

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

SYNOPSIS

ACT I. Hansel and Gretel have been left at home alone by their parents. When Hansel complains to his sister that he is hungry, Gretel shows him some milk that a neighbor has given them for the family's supper. To entertain them, she begins to teach her brother how to dance. Suddenly their mother returns. She scolds the children for playing and wants to know why they have gotten so little work done. When she accidentally spills the milk, she angrily chases the children out into the woods to pick strawberries.

Hansel and Gretel's father returns home drunk. He is pleased because he was able to make a considerable amount of money that day. He brings out the food he has bought and asks his wife where the children have gone. She explains that she has sent them into the woods. Horrified, he tells her that the children are in danger because of the witch who lives there. They rush off into the woods to look for them.

ACT II. Gretel sings while Hansel picks strawberries. When they hear a cuckoo calling, they imitate the bird's call, eating strawberries all the while, and soon there are none left. In the sudden silence of the woods, the children realize that they have lost their way and grow frightened. The Sandman comes to bring them sleep by sprinkling sand on their eyes. Hansel and Gretel say their evening prayer. In a dream, they see fourteen angels protecting them.

ACT III. The Dew Fairy appears to awaken the children. Gretel wakes Hansel, and the two find themselves in front of a gingerbread house. They do not notice the Witch, who decides to fatten Hansel up so she can eat him. She immobilizes him with a spell. The oven is hot, and the Witch is overjoyed at the thought of her banquet. Gretel has overheard the witch's plan, and she breaks the spell on Hansel. When the Witch asks her to look in the oven, Gretel pretends she doesn't know how: the Witch must show her. When she does, peering into the oven, the children shove her inside and shut the door. Hansel and Gretel's parents appear and find their children. All express gratitude for their salvation.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT RECITAL
MICHAEL SALAZAR
ORGAN AND HARPSICHORD

Saturday, April 25, 2009
Wheeler Concert Hall
1:00 p.m

PROGRAM

- Suite in D Minor Louis Couperin
 Prélude (c. 1626-1661)
 Chaconne
- French Suite No. 3 in B Minor, BWV 814 J.S. Bach
 Allemande (1685-1750)
 Courante
 Sarabande
 Gigue
- Fantasia and Fugue in C Minor, BWV 537 J.S. Bach
- La Nativité du Seigneur (1933) Olivier Messiaen
 IV. La Verbe (1908-1992)
- Symphony in D Major, Op. 13, No. 2 Charles-Marie Widor
 I. Praeludium Circulaire (1844-1937)
 VI. Finale

Michael Salazar performs this recital in addition to the requirements for the Bachelor of Music degree in performance. He is a student of Douglas Reed.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
AARON RIEDFORD, PIANO

Saturday, April 25, 2009
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- Prelude and Fugue in E Minor, WTC IJohann Sebastian Bach
(1685-1750)
- Allegretto in C Minor, WoO 53.....Ludwig van Beethoven
(1770-1828)
- Sonatina CanonicaLuigi Dallapiccola
III. Andante sostenuto (1904-1975)
II. Largo
- Impromptu in F Minor, Op. 72, No. 1.....Peter Ilich Tchaikowski
(1840-1893)

Aaron Riedford performs this recital in addition to the requirements for the Bachelor of Arts degree in music. He is a student of Garnet Ungar.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FLUTE ENSEMBLE

Saturday, April 25, 2009
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Catholic Mission... Sacred Trust

PERSONNEL

Flute Ensemble

Kelly Sulick, Director

Ashley Baker
Kerri Kappler
Bethany Leist
Elizabeth Stone

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FLUTE ENSEMBLE

PROGRAM

Sanguinity	Domenico Scarlatti (1685-1757)
Largo and Minuetto from <i>Trio in D</i>	Johann Quantz (1697-1773)
Walking-Time	Krzysztof Zgraja (b. 1950)
Blues-Ouverture	
Reggae-Rondeau	
Jazz-Polonaise	
Rock-Badinerie	
Allegretto	J.P. Wanhal (1739-1813)
Rondo-Valse	M. Clementi (1752-1832)
Walk Like This!	Ian Clarke (b. 1964)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



CLARINET AND TRUMPET ENSEMBLES

Sunday, April 26, 2009
Wheeler Concert Hall
2:30 p.m.



PERSONNEL

Trumpet Ensemble

Timothy Zifer, Conductor

Dalton Bailey
Taylor Barnett
Frank Blubaugh
Brittany Chidester
Lauren Hart
Michelle Nuti
Nick Seibert
Cassandra Weybright
Nathan Winstead

Clarinet Ensemble

Thomas Josenhans, Conductor

Mary Ann Decker
Anna Hartig
Janelle Jett
Melissa Heckner
Stephanie Myers
Virginia Niese
Ben Werne

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 - Entering or leaving during the performance
 - Making other extraneous sounds, such as may be caused by candy wrappers
- Children who are able to sit quietly during the performance are welcome at our concerts.

CLARINET AND TRUMPET ENSEMBLES

PROGRAM

Choral, "Komm, Gott Schöpfer, Heiliger Geist"Johann Walter
"Come God Creator, Holy Spirit"
 (1496-1570)
 arr. David Hickman

Canzon Septimi Toni No. 2Giovanni Gabrieli
(1557-1612)
arr. David Marlatt

Quartet No. 1 Sean Osborn
Moderate
Scherzo
Dorian Dance
(b. 1966)

Clarinet Ensemble

Three Susato Dances Tielman Susato
from *The Danserye* (1500-1562)
arr. David Marlatt

Suite for Five Trumpets Ronald Lo Presti
 I. Intrada
 II. Chorale
 III. Finale
 (1933-1985)

Trumpet Ensemble

Wind in the Reeds.....	Gordon Jacob
March	(1895-1984)
Humoreske	
A Childhood Memory	
Ballet Russe	

Clarinet Ensemble

Fired Up!David A. Roth
(b. 1962)

Trumpet Ensemble

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia



DEPARTMENT MUSIC

THIRTY-SECOND ANNUAL GUMBERTS AWARD COMPETITION

Tuesday, April 28, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PAST GUMBERTS AWARD WINNERS

1979

Richard Dupree, Clarinet

1980

Kevin Wilson, Trumpet

1981

Wendy Davis, Piano

1982

Laura Hape, Soprano

1983

Deborah Henshaw, Piano

1984

Matthew Boatmon, Organ

1985

Mary Heichelbech, Violin

1986

Anne Wilcheck, Clarinet

1987

Matthew Baugh, Organ

1988

Tammy Porter, Clarinet

Jennifer Robb, Soprano

1989

Lee Ann Baldwin, Soprano

1990

Michelle Rakers, Trumpet

1991

Tim Robinson, Guitar

1992

Ginger Jacobs, Mezzo-Soprano

Douglas O'Neill, Organ

1993

Jennifer Statkus, Oboe

1994

Christine Teague, Mezzo-Soprano

1995

Lynne Chenault, Piano

1996

Dana Roy, Piano

1997

Carrie Nix, Soprano

1998

Bryan Pokorney, Bass Trombone

1999

Jennifer Stewart, Clarinet

2000

Ryan Delling, Percussion

2001

Brooke Jerrell, Flute

2002

David Baker, Baritone

2003

Mary Meghan Ott, Mezzo-Soprano

2004

Terry Prough, Mezzo-Soprano

2005

Kristin Fuemmeler, Soprano

2006

Mary Tucker, Flute

2007

Jacob Pence, Baritone

2008

Jaclyn Dauble, Soprano

GUMBERTS AWARD COMPETITION

PROGRAM

Laudatio for Unaccompanied HornBernhard Krol
(b. 1920)

Nocturno, Op. 7Franz Strauss
(1822-1905)

Hunter's Moon.....Gilbert Vinter
(1909-1969)

Kendra Syversen, Horn
Kristin Jones, Piano

Prelude and Fugue in C-sharp Major, BWV 872.....Johann Sebastian Bach
from *The Well-Tempered Clavier II* (1685-1750)

Capriccio in B Minor, Op. 76 No. 2Johannes Brahms
(1833-1897)

Suite Bergamasque.....Claude Debussy
Prélude (1862-1918)

Karol Farris, Piano

Suite Italienne for Violin and PianoIgor Stravinsky
I. Introduzione (1882-1971)
V. Scherzino

La Folia.....A. Corelli/Fritz Kreisler
(1875-1962)

Sonata for Piano and Violin No. 3 in D Minor, Op. 108Johannes Brahms
IV. Presto agitato (1833-1897)

Elizabeth Grondin, Violin
Kristin Jones, Piano

Diversion.....Bernhard Heiden
(1910-2000)

AriaEugene Bozza
(1905-1991)

ScaramoucheDarius Milhaud
Brazileira (1892-1974)

Brian Bosley, Saxophone
Lynne Woolsey, Piano

FEATURED ARTISTS

Kendra Syversen, the daughter of Knut and Karn Syversen, hails from Phoenix, Arizona. Raised in a musical family, she started playing the piano at the age of five and the violin at age seven. While growing up, many afternoons were spent with her mother (a vocalist and accomplished pianist), family, and friends gathered around the piano singing and showcasing various instrumental works.

It was not until the age of 12 that Kendra discovered the French horn. She soon became involved in the Phoenix Youth Symphony, becoming principal chair. After attending Lutheran Summer Music Camp in Minneapolis, where she played in the orchestra, band, and choir, Kendra decided to concentrate on the French horn.

Kendra auditioned and was accepted for regional and all-state ensembles with orchestra, band, and choir all four of her high school years. She has won several superior awards for solo and ensemble and received second place in the Phoenix Young Musicians Competition.

Kendra will graduate in May with a Bachelor of Arts degree in music and a Bachelor of Science degree in psychology. She is a student of Erin Schmidt.

After being accepted to five doctorate programs and receiving a fellowship, Kendra has decided to attend Pacific University to study forensic science. She plans to continue her musical career through giving private lessons and performing with local orchestras, wind ensembles, and other chamber groups.

Karol Farris, the daughter of Jim and Susan Farris, is from Paris, Illinois. Karol will graduate in May with a Bachelor of Arts degree in music, a minor in theological studies, and a sacred music certificate. She is a piano student of Anne Fiedler.

Karol has studied both piano and organ at UE. She currently serves as the Neu Chapel Organ Scholar and has previously completed sacred music internships at Aldersgate United Methodist Church and First Presbyterian Church. She has played clarinet in the UE Wind Ensemble for four years and has participated in University Band, Clarinet Ensemble, and Women's Chorus.

Karol has served as president and treasurer of the UE chapter of Sigma Alpha Iota, an international music fraternity for women. She is also a member of Phi Kappa Phi, Pi Kappa Lambda, Phi Eta Sigma, and the UE American Guild of Organists. Other campus involvements include Student Christian Fellowship, International Pals, and peer tutoring. Karol has been named to the Dean's List every semester she was enrolled. She is a recipient of the University of Evansville Trustee Scholarship and the Mildred Blake SAI Alumnae Scholarship.

Following graduation, Karol plans to spend a year in volunteer service in Nashville as a young adult volunteer through the Presbyterian Church (USA).

Elizabeth Grondin, daughter of James and Emilie Grondin, began playing the violin as a Suzuki Talent Education student at the age of two. Since then, she has participated in solo, chamber, orchestral, and teaching activities on many levels. She has been concertmaster of the Elkhart, Indiana, Youth Honors Orchestra, a member of the Indiana All-State Orchestra, concertmaster of the South Bend Symphony Side-by-Side Orchestra, and a member of the National High School Honors Orchestra in Reno, Nevada, in 2005. Elizabeth has been concertmaster of the University of Evansville Symphony Orchestra and String Ensemble for three years. In addition, she was awarded an Evansville Philharmonic Orchestra Fellowship by audition during her freshman year, and has performed with the EPO since that time. She is currently a member of the first violin section.

As a chamber musician in high school, Elizabeth served as violinist with the Four Star Quartet, which won the Geoffrey Memorial Award for best local ensemble in the junior division of the Fischhoff National Chamber Music Competition in 2005. At UE, Elizabeth has performed as first violinist of the Crescent String Quartet and is currently part of the Crescent Piano Trio. As a soloist, she has participated in yearly competitions and has performed three full recital programs at UE. She has also performed in master classes for well-known soloists and teachers, including Jennifer Koh, Brian Lewis, and Scott Conklin.

Elizabeth became involved in teaching Suzuki classes in high school, where she discovered her calling in life. In addition to a Bachelor of Music degree in performance, she has completed a Suzuki Violin Pedagogy Certificate, and is currently on the faculty of the University of Evansville Suzuki Violin Program.

Elizabeth, the Presser Scholar for the 2008-09 academic year, was recently named the Kiwanis award winner for Outstanding Music Achievement representing the UE orchestra. Other awards include the Margery Florence Kahn Scholarship and Fischhoff Artist of the Month.

In the fall, Elizabeth will begin graduate studies in performance and Suzuki pedagogy at the University of Minnesota. In her spare time, Elizabeth likes to read, arrange and transcribe music, and swim.

Brian Bosley is completing his senior year as a K-12 instrumental music education major at the University of Evansville. Brian is from Evansville, Indiana, and is the son of Jeff and Debbie Bosley. He is a saxophone student of Thomas Josenhans. While at UE, Brian has also studied saxophone and bassoon with Edwin Lacy, clarinet with Thomas Josenhans, and flute with Kara Santos.

Brian is currently the co-principle saxophonist of the University of Evansville Wind Ensemble as well as the ensemble's 2009 Kiwanis award winner. He is also a member of the UE orchestra playing saxophone, clarinet, and bass clarinet, and he participates in the jazz ensemble, and the clarinet choir. He plays various woodwind instruments with the University Band and has also served as a woodwind doubler in two of the school's musicals. Not only has Brian participated in University ensembles but he also has been invited to play with several local community groups. He is a three-year member of the Evansville Symphonic Band and he has had the opportunity to perform several times with the Evansville Philharmonic Orchestra.

Presently Brian is student-teaching at Henderson County High School. While at UE, Brian interned at Boonville High School, Washington Middle School, and Hebron Elementary School. Over the past three summers he has worked as a woodwind instructor for several area school bands including Bosse, Mt. Vernon, Henderson, Reitz, and Tell City. In addition, for the past three years he has been employed at St. Paul's United Church of Christ as the children's handbell director. Brian is a member and former president of the Epsilon Upsilon Chapter of Phi Mu Alpha.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY ORGAN SERIES UE AMERICAN GUILD OF ORGANISTS

Sunday, May 10, 2009
Salem United Church of Christ
Huntingburg, Indiana
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

AMERICAN GUILD OF ORGANISTS

PROGRAM

Fantasia and Fugue in C Minor, S. 537Johann Sebastian Bach
(1685-1750)

La Nativité du Seigneur (1936).....Olivier Messiaen
IV. Le Verbe (1908-1992)

The Lord said to me: Thou art my Son. He begot me from his heart before the dawn existed. I am the Image of the goodness of God; I am the Word of life from the beginning. (Psalms 2, 109, Book of Wisdom, First Epistle of St. John)

Symphonie in D Major, Op. 13, No. 2Charles-Marie Widor
I. Praeludium Circulare (1844-1937)
VI. Finale

Michael Salazar

Hymn Singing

Organbook III (1977-78).....William Albright
Volume II (1944-1998)
4. Jig for the feet

Fugue from *Hallelujah! Gott zu loben*, Op. 52, No. 3.....Max Reger
(1873-1916)

Matthew Vanover

Symphonie Passion, Op. 23Marcel Dupré
IV. Résurrection (1996-1971)

Douglas Reed

DEPARTMENT MUSIC

PIPE ORGAN ENCOUNTER ADVANCED FACULTY RECITAL

Janette Fishell • Jay Peterson • Douglas Reed

Sunday, June 21, 2009
University of Evansville
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PIPE ORGAN ENCOUNTER ADVANCED

JANETTE FISHELL
JAY PETERSON
DOUGLAS REED

PROGRAM

89-3

Neu Chapel
Holtkamp Organ, 1966

Prelude and Fugue in E Minor ("Cathedral"), S. 533 Johann Sebastian Bach
(1685-1750)

Sonata in D Minor, Opus 65, No. 6 (1845) Felix Mendelssohn
I. Chorale and Five Variations (1809-1847)

II. Fuga

III. Andante

Toccata in E Major, S. 566 Johann Sebastian Bach

89-3

Room 110, Krannert Hall of Fine Arts
Charles Fisk Organ, Op. 52, 1968

Praeambulum in D Minor, WV 36 Heinrich Scheidemann
(ca. 1595-1663)

Hymn Singing

Praise God from Whom All Blessings Flow OLD 100TH
Christ, Mighty Savior MIGHTY SAVIOR

89-3

Wheeler Concert Hall
Holtkamp Organ, 1963

- A Festive Voluntary: Variations on "Good King Wenceslas" Petr Eben
(1929-2007)
- Von Gott will ich nicht lassen, S. 658 Johann Sebastian Bach
- Canonic Study in A-flat Major, Op. 56, No. 4 Robert Schumann
(1810-1856)
- Organbook I (1967) William Albright
 Melisma (1944-1998)
 Chorale Prelude



Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the Associated Pipe Organ Builders of America. Additional support is provided by the American Institute of Organbuilders, Margaret R. Evans, and the Arnold and Marie Schwartz Fund. Permanently endowed AGO scholarships are provided in honor of Philip E. Baker and Morgan and Mary Simmons and in memory of Charlene Brice Alexander, Robert S. Baker, Seth Bingham, Clarence Dickinson, Philip Hahn, Charles N. Henderson, Alfred E. Lunsford, Ruth Milliken, Ned Siebert, and Martin M. Wick.

DEPARTMENT MUSIC

PIPE ORGAN ENCOUNTER ADVANCED FACULTY RECITAL

James David Christie • Roberta Gary •
Douglas O'Neill • Dana Robinson

Monday, June 22, 2009
Aldersgate United Methodist Church
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PIPE ORGAN ENCOUNTER ADVANCED

JAMES DAVID CHRISTIE
ROBERTA GARY
DOUGLAS O'NEILL
DANA ROBINSON

PROGRAM



- Ciaconna in B-flat MajorJohann Bernhard Bach
(1676-1749)
- Praeludium in G Minor, BuxWV 148Dieterich Buxtehude
(ca. 1637-1707)
- Trio Sonata V in C Major, S. 529.....Johann Sebastian Bach
I. Allegro (1685-1750)
II. Largo
III. Allegro
- Six Studies in Canonic Form, Opus 56Robert Schumann
3. E Major (1810-1856)
6. B Minor

Schmücke dich, O liebe Seele, S. 654.....Johann Sebastian Bach
(Adorn Yourself, Dear Soul)

Komm, Gott Schöpfer, heiliger Geist, S. 667
(Come, God Creator, Holy Ghost)

SalamancaGuy Bovet
(b. 1942)

Partita sopra "Nun freut euch"Lionel Rogg
Choral (b. 1936)

Bicinium

Canon

Duo

Recit

Passacaglia

Toccata



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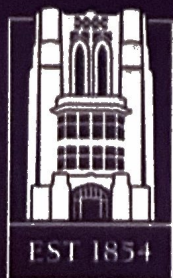


DEPARTMENT MUSIC

PIPE ORGAN ENCOUNTER ADVANCED FACULTY RECITAL

Diane Meredith Belcher • John Schwandt
Jeremy David Tarrant

Tuesday, June 23, 2009
United Methodist Temple
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust



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PIPE ORGAN ENCOUNTER ADVANCED

DIANE MEREDITH BELCHER
JOHN SCHWANDT
JEREMY DAVID TARRANT

PROGRAM



Five dances for organCalvin Hampton
 II. At the Ballet (1938-1984)
 V. Everyone Dance

Prelude and Fugue in D Minor, Op. 37, No. 3Felix Mendelssohn
(1809-1847)

Suite, Op. 5.....Maurice Duruflé
 II. Sicilienne (1902-1986)

Improvisation on submitted themes



DEPARTMENT MUSIC

PIPE ORGAN ENCOUNTER ADVANCED UNIVERSITY ORGAN SERIES

Daniel Roth, Guest Organist

Wednesday, June 24, 2009
Salem United Church of Christ
Huntingburg, Indiana
7:00 p.m. (CDT) / 8:00 p.m. (EDT)



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

Daniel Roth

Daniel Roth has been widely acclaimed as one of the leading French organ virtuosos and has held several prestigious positions as an artist and teacher. At age 20 he made his debut at the organ of the Basilique du Sacré Coeur in Paris as assistant to his teacher, Madame Falcinelli. He later succeeded her as titular organist, a post he held until 1985 when he was appointed titular organist at St. Sulpice in Paris, where his predecessors include Charles-Marie Widor, Marcel Dupré, and Jean-Jacques Grunenwald.

A former Paris Conservatory student, his teachers include Marie-Claire Alain and Maurice Duruflé. Roth has won several competitions, among them the Grand Prix de Chartres in 1971 for interpretation and improvisation. He has concertized extensively in Europe, Great Britain, Scandinavia, Japan, Korea, Canada, and the United States.

Roth earned the Chavalier de la Légion d'Honneur, Officier des Arts et Letters, and he was named an honorary fellow of the Royal College of Organists. In July 2006 he was awarded the Europäische Kirchenmusik prize by the Europäische Kirchenmusik Festival in Schwäbisch-Gmünd, Germany.

A composer as well as performer, Roth has had several pieces published by Leduc, Bärenreiter-Kassel, Schott Mainz, and Novello. In 1999 he was awarded the Prix Florent Schmitt by the Institut de France, Académie des Beaux-Arts, for his compositions. He has numerous recordings to his credit, and he has won several Diapason d'Or from the French magazine *Diapason*.

Daniel Roth is also renowned for his improvisations, which are regularly included on his concert programs.

"His strong technique ... the wild character of his improvisations as well as his accomplished knowledge of harmony have rightly impressed the audience."

Le Figaro, Paris

"The day of the great keyboard improvisors is not over, and Daniel Roth proved it last night ... called forth nearly all the resources of the instrument to thrilling effect."

Richmond Times-Dispatch



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UNIVERSITY ORGAN SERIES

DANIEL ROTH

PROGRAM



Symphonie in G Minor, Op. 42, No. 6 Charles-Marie Widor
I. Allegro (1844-1937)
II. Adagio
III. Intermezzo

Fantaisie and Fugue in G Minor, S. 542 Johann Sebastian Bach
(1685-1750)

INTERMISSION

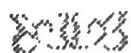
Offertoire pour le jour de Noël Alfred Louis James Lefébure-Wély
(1817-1870)

Trois Pièces (1878) César Franck
III. Pièce Héroïque (1822-1890)

Scherzo Camille Saint-Saëns
(from *Duos for Harmonium and Piano*) (1835-1921)
trans. Daniel Roth

Symphonie in F Minor, Op. 42, No. 5 Charles-Marie Widor
V. Toccata

Improvisation on submitted themes



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DEPARTMENT MUSIC

PIPE ORGAN ENCOUNTER ADVANCED

Helen Skuggedal Reed, Harpsichord
Thomas Drury, Piano
Robert Nicholls, Piano

Thursday, June 25, 2009
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

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PIPE ORGAN ENCOUNTER ADVANCED

HELEN SKUGGEDAL REED
HARPSICHORD

THOMAS DRURY and ROBERT NICHOLLS
PIANO

PROGRAM



Rondeau: Les Baricades MistérieusesFrançois Couperin
(1668-1733)

Toccata, S. 914Johann Sebastian Bach
(1685-1750)

Visions de l'Amen (1943)Olivier Messiaen
(1908-1992)

Amen de la creation

Amen des étoiles, et la planète à l'anneau

Amen de l'agonie de Jésus

Amen du désir

Amen des anges, des saints, du chant des oiseaux

Amen du jugement

Amen de la consummation



BIOGRAPHIES

Thomas Drury is the director of worship and music ministries at St. Mark's Evangelical Lutheran Church in Evansville, where he serves as organist, pianist, choir director, arranger, composer, and praise band leader. He has spearheaded the creation of St. Mark's annual recital series, *Make a Joyful Noise*. Drury is the accompanist of the University of Southern Indiana's Chamber Choir, which toured Ireland in the spring of 2008. He is active as a freelance accompanist in the Evansville area, performing frequently at the University of Evansville. He has also performed as a member of the Evansville Philharmonic Orchestra on the accordion. Before settling in Evansville, Drury worked with Motor City Lyric Opera of Detroit, Michigan, and Kentucky Opera of Louisville. He holds a Master of Music from the University of Michigan, where he studied piano accompaniment with Martin Katz. He also holds a Bachelor of Music from the University of Iowa, where he studied piano with Rene Lecuona and organ with Delbert Disselhorst.

Robert Nicholls, director of music at First Presbyterian Church in Evansville, is an organist, improviser, composer, arranger, and conductor. He started his musical career as a chorister at Westminster Abbey in London, as a music scholar at Oundle School, and as a choral exhibitioner at Gonville and Caius College, Cambridge University. Nicholls also sang with the choir of St. John's College, Cambridge, for one year after graduation. Family ties and the facilities and people of First Presbyterian Church drew him back to Evansville in 1996, where he had spent a year between high school and college in 1991. As director of music at First Presbyterian, Nicholls is responsible for running the choir school music program affiliated with the Royal School of Church Music, providing for all of the music in worship, and supervising the flute choir, handbell choirs, and special events. Nicholls is dean of the Evansville AGO chapter and director of the POEA 2009, which is presented in cooperation with the University of Evansville AGO.

Helen Skuggedal Reed, harpsichordist and organist, is a native of Canada. She has lived in Evansville since 1975. She is principal harpsichordist for the Evansville Philharmonic and co-organist of Eastminster Presbyterian Church. She has been a featured soloist with the Evansville Philharmonic Orchestra and Chorus, Evansville Chamber Orchestra, UE Orchestra, Harmonie Consort, and Evansville Baroque Soloists. She is active as a recitalist, teacher, adjudicator, lecturer, accompanist, and chamber musician throughout the Midwest. She holds degrees from Dalhousie University and the University of Michigan. She has also earned the AAGO certificate. Her principal teachers include Maitland Farmer, Robert Glasgow, and Edward Parmentier. Reed serves on the executive board of the Midwestern Historical Keyboard Society. She is a past dean of the Evansville Chapter, American Guild of Organists, and has served as the registrar for POEA 2009.

PROGRAM NOTES

The **harpsichord** in tonight's program was made in 1974 by the Boston shop of William Dowd (1922-2008). Dowd was a pioneer in the art of historically informed harpsichord building in the United States. Beginning around 1950, his shop produced over 800 instruments that are now played in 26 countries. The UE Dowd harpsichord is a French double in the style of instruments by the Parisian builder Taskin. Taskin's harpsichords have a warm and rich tone, a range of FF-f''', and a disposition of 8' 8' 4' and buff stop.

François Couperin was a leading performer, composer, and teacher in France. He served as court organist and composer to Louis XIV, and harpsichord tutor to the royal family. His harpsichord pieces include dances and vivid character pieces evoking a particular person ("La Forqueray"), groups of people ("The Knitters" and "The Reapers"), the natural world ("Twittering Birds" and "Butterflies"), country scenes ("The Little Windmills") and everyday objects ("The Little Hammers" and "The Alarm-Clock").

The Rondeau, "The Mysterious Barricades," from *Ordre 6* (1717) is probably Couperin's most famous harpsichord piece. Many interpretations of the title are possible. The barricades may be the chains of suspensions in the piece, or the resulting ambiguous harmonies. More prosaically, they may be part of the stage set for a rustic court entertainment or "Mystery." Another view sees the piece as a metaphorical walk through a labyrinth, with every turn seeming to lead back to the same place.

J. S. Bach's keyboard toccatas (S. 910-916) are early works, probably written between 1705 and 1714. They are sectional pieces, and have much in common with Bach's organ music although they do not have an independent pedal part. The E minor toccata has four contrasting sections, and it ends with a vigorous fugue reminiscent of the great "Wedge" organ fugue in the same key.

– Helen Skuggedal Reed

Visions de l'Amen

1. *Amen of the Creation*

"Amen, so be it!" God said, "Let there be light!" And there was light!" (Genesis) The first piano has a double rhythmic pedal point in bell sounds and non-invertible rhythms, which are augmented or diminished with each repetition. The second piano expresses the theme of Creation, the main theme of the work: in grand and solemn chords. The whole piece is a crescendo. It begins absolutely pianissimo in the mystery of that primeval nebula that already contains the potential of light. All the bells quiver in this light – light and therefore life.

2. *Amen of the Stars, of the Ringed Planet*

A savage and brutal dance. The stars, suns, and Saturn, the planet with its multicolored ring, rotate violently. "God called them, and they said, 'Amen, here we are!'" (Baruch) The second piano exposes the theme of the planets' dance. This theme begins with five notes, which are the substance of the piece. First development: below the polymodal swirling of the first piano, the second alters the rhythm and changes in sudden leaps the compass of the first five notes of the theme. Second development: the opening fragment by elimination, in retrograde and forward movement. A third development is superimposed: the first piano has the fragment as a rhythmic pedal point; the second piano has the fragment with changes in register. A varied recapitulation of the planets' dance follows. All these mixed movements evoke the life of planets and the wonderful rainbow that colors the ring around Saturn.

3. *Amen of the Agony of Jesus*

Jesus suffers and weeps. "My father, if it be possible, let this cup pass from me: nevertheless, not as I will, but as Thou wilt." (St. Matthew) He accepts. Thy will be done, Amen. Jesus is alone in the Garden of Gethsemane, face to face with his agony. Three musical motifs: (1) the curse of the Father on the sins of the world that Jesus represents at this moment; (2) a cry! a rhythmic and expressive grouping: anacrusis-accent-termination; (3) a heart-rending lament on four notes variously rhythmized. Recall of the theme of Creation. A long silence, broken by some pulsations, evokes the suffering of this hour: an unspeakable suffering only slightly expressed by the sweating of blood.

4. *Amen of Desire*

There are two themes of desire. The first, slow, ecstatic, and yearning with deep tenderness, already the peaceful perfume of Paradise. The second is extremely passionate; here the soul is torn by terrible love that appears carnal (see the "Song of Songs"), but there is nothing carnal about it, only a paroxysm of the thirst of Love. The two principal voices seem to merge into each other, and nothing remains but the harmonious silence of Heaven...

5. *Amen of the Angels, Saints, and Birdsong*

Song of the purity of the saints: Amen. The exultant calling of the birds: Amen. "The angels fall prostrate before the throne: Amen." (Revelation) First the song of the angels and saints stripped of inessentials and very pure. Then a middle section based on birdsong, giving rise to more brilliant keyboard writing. These are true songs of nightingales, blackbirds, finches, and blackcaps mingled in a turbulent yet smiling mixture. Varied recapitulation of the song of saints, with a non-reversible rhythmic canon arranged on three planes. A short coda based on birdsong.

6. *Amen of Judgement*

Three notes frozen like the bell of evidence. In verity, I say to you, Amen. Accused, get thee hence!" (St. Matthew) An intentionally short and harsh piece.

7. *Amen of the Consummation*

Consummation, Paradise. The life of the bodies in glory, in a carillon of light, "the shining light that shineth more and more." (Prophets) Amen. The second piano takes up the theme of Creation and makes of it a long chorale of glory. The first piano surrounds the second (in the very low and very high registers together) with a ceaseless carillon of chords and brilliant, scintillating rhythms, in ever closer rhythmic canons; precious stones of the Apocalypse ring, collide with, dance, color, and perfume the light of life.

Visions de l'Amen was conceived and written for two pianos, demanding from these instruments their maximum force and diversity of sounds. I have entrusted the rhythmic difficulties, clusters of chords, all that is velocity, charm and tone quality to the first piano. I have entrusted the principal melody, thematic elements and all that expresses emotion and power to the second piano.

– Olivier Messiaen

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